Kine WEEKLY

What "Dead-Heads" Cost the Trade

WARNING!

Notice to swivel-chair prophets!

Advice to trade-press forecasters!

Hint to guessers of box-office results!

YOU'RE ALL WET!

You made a prophecy about M-G-M's

STRANGE INTERVAL

(Norma Shearer—Clark Gable Together!)

You said it was a good picture!

You predicted success for it!

But you didn't guess the half of it!

"Strange Interval" is THE BOX OFFICE SENSATION OF AMERICA TO-DAY. In big cities, in medium-sized cities, in small towns!

"Strange Interval" continues to top "Smilin' Thru," "Prosperity," "Tarzan," & "Hell Divers"!

It is important that you go all out for "Strange Interval." It is wise to double your promotion efforts! The Hell with prophets! Here are PROFITS! Here's your opportunity! With cheers from M-G-M!

(Have another on next page)

overleaf please

—*and now in* GT. BRITAIN,

following its mighty success at the Empire, Leicester Square, comes this

THE FIRST BIG SHOT FROM THE PROVINCES!

THE PARK HALL and
HOTEL COMPANY LD.,
3, PARK PLACE, CARDIFF.

SECRETARY. J. FOOKS, F.S.A.A.

TELEPHONE No. 729.

20th February, 1933.

Metro-Goldwyn-Mayer Pictures Ltd.,
19, Tower Street,
LONDON.W.C.2.

Dear Sirs,

"Strange Interval"

I have pleasure in enclosing herewith the returns for the six days commencing February 13th on the above picture.

I am very pleased to inform you that these figures have exceeded all our expectations, and it has proved a real Box Office attraction notwithstanding the general conditions which are ruling at the present time.

You will be pleased to note that the receipts for this film exceed those taken by any previous Norma Shearer picture, which are always big attractions at this theatre. These include "Strangers May Kiss", "Private Lives", "A Free Soul", "Let Us Be Gay" and "The Last of Mrs.Cheyney".

I think a great deal of the success of this picture was due to the stress on the novelty of the spoken thought and the importance of being present at the commencement of the showing of the film.

Yours faithfully,

W. J. Fookes.

Assistant Secretary.

Your turn next!

BASIL DEAN'S NEW RENTING UNIT
Page 5

Kinematograph WEEKLY

No. 1350 Thursday, March 2, 1933 Vol. 193

AUSTRALIA AS A FILM MARKET
Page 4

DEADHEAD MENACE TO KINEMA PROSPERITY

£32,000 a Year Lost to the Box Office

DRASTIC ACTION INSTITUTED BY FOX

DRASTIC action in an endeavour to eliminate the Trade show deadhead is to be taken by the Fox Film Company, says Roy Simmonds, the firm's publicity chief.

He has for long been a menace to the Industry. This is due to laxity on the part of both renter and exhibitor. A strong lead is needed to get rid of this pest and Fox is going to give that lead.

Although the problem is as old as the film Industry itself—although periodically exhibitors pass resolutions deploring the prevalence of the "deadhead"—although the Trade papers ventilate the grievance from time to time—nevertheless, the "dead head" continues to flourish and propagate.

For the sake of argument, let us assume there are ten major producing or renting companies in this country and that each holds 40 Trade shows a year in eight centres and that 50 per cent. of the attendances is made up of "deadheads" (and that is a conservative estimate), we may reasonably arrive at the staggering figure of 640,000 unwanted people attending Trade shows in 12 months.

Taking this figure to represent 1s. a head, we find that the "deadhead" is depriving the Industry of £32,000 a year.

The problem has been regarded as insoluble, but it is as simple as the alphabet if it is tackled in the obvious way. Do not try to undo the Gordian knot—take the sword and cut it.

Prune the Lists

Fox is merely going to curtail the number of tickets issued.

That is all. That solves the problem. It is so ridiculously simple, is it not?

We have been through our lists with a pruning knife. We have lopped off the dead wood. We have left the bare essentials.

I have said earlier that the exhibitors must equally share the blame with the renters for the prevalence of the "deadhead." Let me give you a concrete example. Some time ago circumstances compelled us to cancel a Trade show. Notices to this effect were prominently displayed in the lobby of the theatre during a Trade show held three days earlier than the cancelled one; I went on the stage and told them about it. We announced it in the Trade papers and we sent cards to everyone who had received an invitation. There was nothing more we could do.

What happened on the day itself? Something like 500 infuriated people (mostly women, who demanded the return of their tram, train, taxi or 'bus fares) besieged the theatre.

There is only one explanation for that. The exhibitors had passed on their tickets to "deadheads" who, obviously, were not in the Industry and did not read the Trade papers.

Therefore, I would appeal to the exhibitors to support us in our effort to stamp out the evil.

Mr. Exhibitor, if you cannot use your ticket yourself or give it to your accredited viewer, destroy it. If you don't, you bring in a "deadhead," and thus deprive a kinema of the price of his admission.

The Gate Crashers

Speaking generally of "deadheads"—and I hope this letter will be brought to their notice—I have heard conversations between young men in Wardour Street to the effect that there was not a Trade show in London they could not gate crash—and this, though they are as far removed from the kinema Industry as a barber is from a politician.

I said "Can you get into Fox shows like that?"

"Well," was the reply, "Fox and another company are difficult, but the rest are easy."

What I may term the professional "deadhead" is a wily fellow. I was standing in a theatre vestibule recently, talking to one of our managers. Up came a young man whom I had never seen before. He addressed my companion by the correct name.

"Can I go in?" he asked.

"Who are you?"

"I've just joined the Fox Publicity Department," was the astonishing reply.

Had he selected any other department, the wheeze might have worked, but in this case he went out more quickly than he came in.

All the exhibiting world knows that we are not Trade showing "Cavalcade" except in Manchester, where it is compulsory, and, believe me, there will not be a deadhead there. Legitimate exhibitors and viewers can see the picture, and they know the procedure to be observed. We are not interested in the others.

Our policy of the severe curtailment of tickets will be put into force with the Trade show of "Dangerously Yours," starting in London on March 2. Shortly we shall be arranging Trade show dates for "State Fair," and again the policy will be followed, as is will be for all subsequent pictures.

The argument that a theatre must be filled in order to give "atmosphere" to a picture is all very well with a non-technical audience. Exhibitors and real viewers, however, are so well versed in the requirements of a picture that they can easily offset the question of "atmosphere."

Anyway, we are determined not to give free shows to people who ought to pay. I do appeal to exhibitors to back us up in our effort to exterminate an evil that affects them just as much as it affects us.

ROY SIMMONDS

KING AND QUEEN SEE "The Good Companions"

Nearly £9,000 Raised at Brilliant Matinee

THE Royal Standard floated on Tuesday from a kinema theatre for the first time. The occasion was the charity matinee at the New Victoria Cinema in aid of the League of Personal Service—and the first time that the King and Queen have seen a talking film.

The crowded audience included every prominent person in society, and dozens of prominent kinema and theatre celebrities. Ramsay MacDonald, Lord Londonderry (Secretary for Air), and Sir Henry Betterton (Minister of Labour)were among the prominent politicians in the audience.

Their Majesties, on arrival at the Wilton Road entrance of the kinema, were cheered by a large crowd, and before seeing the film were presented to various Gaumont-British executives, including Mr. and Mrs. Mark Ostrer, Mr. and Mrs. Michael Balcon, Arthur Jarratt, E. H. Lundy and Hugh Findlay. In the Royal Box were also Lady Londonderry and Lady Reading, who had received the Royal party.

Souvenir programmes, bound in leather, and two leather-bound copies of the theme songs were in the Royal Box, which had been specially erected by the theatre engineers in the front of the circle to accommodate the Royal party. It was decorated with over 5,000 carnations in red, white and blue tints. Smoking was forbidden in the auditorium.

Programmes were sold by a number of young society girls and Gaumont-British stars (including Miss Jessie Matthews, the star of the film).

The programme consisted of a Silly Symphony cartoon, "Santa's Workshop," and the newly-completed screen version of J. B. Priestley's novel, "The Good Companions," made at the Gaumont studios at Shepherd's Bush. Both films were shown for the first time.

At the conclusion of the showing, Mr. Priestley and Victor Saville, who directed the picture, were also presented to the King. Their Majesties congratulated Mr. Saville upon producing such a very fine film.

"The whole film was excellent," declared the King," but I thought the fire scenes were specially admirable."

The Queen told Mr. Saville that she was very struck by the way the whole plot was brought together and worked up to a climax.

Typical Yorkshire jokes in dialect by Edmund Gwenn as Oakroyd appeared greatly to amuse the King, who joined heartily in the laughter when Oakroyd, asked what a provincial tour is like, retorts "Eh, lass, its b—— awful."

The proceeds of the matinee, it was announced from the stage, amounted to £8,500.

This is the first time Their Majesties have visited a public kinema since the special showing of "The Flag Lieutenant" in 1927, at the Marble Arch Pavilion, and it is a great tribute to the British film Industry that so essentially British a story should have been selected for the event.

"SCOTS AND ENGLISH"

ENGLISHMAN IN GLASGOW DISCUSSES ACCENTS

YOUR editorial "Scots and English" has been read with interest by me, but I cannot agree with your Nationalist conclusion.

As an Englishman who has spent the bigger part of his day in the picture business in Scotland, may I be allowed to give my view?

Scotland, in my experience, has no objection to any British dialect in a picture but, and here is the rub, it must frankly *be* a dialect. Scotsmen as a whole are critical, and when they hear English they prefer the King's English as spoken by the King, the Prince of Wales, Clive Brook, Jack Hulbert, Jack Buchanan, *et al.*

We have suffered in the past from English pictures whose actors aped the West End and Oxford's broad A's (as in "look heah"). We have the same thing in Glasgow, and a sure provocative for a laugh at any time is a "Kelvinsyde" accent which nobody knowingly would use in a picture for universal showing.

There is one simple aim that movie stars should have. Their diction should be such that it is not possible for an acute observer to *know* where in Britain they were either born or educated purely by their speech.

It is, in other words, *unaccented English* which is understood all over the world.

G. F. GREEN.

182, Trongate, Glasgow.

DUKINFIELD BURGLARY

Between £35 and £40 was stolen from the safe at the Princess Picture Palace, Dukinfield, by thieves, who before they withdrew left a pencilled note in an illiterate hand, and signed "Laurel and Hardy"—"Thanks for leavin' open, no dole, five kids."

The discovery of the robbery was made when the assistant operator entered the premises. The lock of the safe in the manager's office had been picked.

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MOSS' EMPIRES LOSS OF £80,000

POLICY DIFFERENCES REVEALED IN REPORT

By Our City Editor

A BAD report is presented by Moss' Empires, Ltd., for the year to December, 1932. After crediting £3,800 brought forward for 1931, a debit balance of £80,036 is carried to the balance-sheet.

Profits from theatres, bars, rents, and so on, after deducting management and working expenses, amounted to only £129, compared with £46,768 for the previous year.

In arriving at the loss, £30,945 against £29,256 has been allowed for depreciation; £6,797 against £1,655 for dividend guarantee in connection with the Dominion Theatre, and £6,674 being compensation for cancellation of managing agreements and staff retiring allowances.

No Preference Dividend

The directors are not paying any dividend on the Preference shares for 1932, and, in order to provide for the amount of the debit, it has been decided to transfer the sum of £85,000 from reserve account.

An additional £24,000 is to be taken from reserve in order to write down the book value of investments in theatre and other allied companies.

The report refers to differences which have arisen among the directors on important questions of policy which have prejudiced the company's activities during the year. Anticipations regarding the cost of converting certain theatres into kinema houses were not realised.

Gaumont Interest

Within the past few months, however, these differences have been satisfactorily settled by an arrangement which has been made for close co-operation with the Gaumont-British Picture Corporation, Ltd., and its allied companies, which will have the effect of a further reduction of administration expenses. Active competition between the two also will be eliminated. The Gaumont-British Picture Corporation, with its allied and associated companies, possess the largest individual share holding in Moss' Empires.

The report also refers to the various directorate changes which have taken place during the year. The balance-sheet shows the reserve account at £535,139, compared with £644,139, while a new item is a secured bank overdraft of £136,334.

The 34th Ordinary General meeting will be held at the London Hippodrome on March 10 at noon.

SOUND SET TAX REFUSED

RESULTS OF S.O. POLLS

In the House of Commons, on Tuesday, C. H. SUMMERSLEY asked the Chancellor of the Exchequer whether, in view of the increase of unemployment amongst orchestral musicians, due to the use of mechanical music in theatres and kinemas, he would consider the imposing of further taxation upon mechanical instruments.

NEVILLE CHAMBERLAIN, in reply, said he had considered the suggestion, but he did not think it would be practicable to impose such taxation on mechanical apparatus for the reproduction of music as would ensure its abandonment in favour of employment of orchestral musicians.

Voting on S.O.

WILLIAM THORNE asked the Home Secretary if he could state the number of local authorities which had taken a referendum for the opening of kinemas on Sundays; the numbers voting in favour, and those against; the number of authorities which had voted in favour, but which the Government had vetoed; and the reason for such veto?

SIR JOHN GILMOUR said he had no information as to the number of polls under the Sunday Entertainments Act which had decided against the Sunday opening of kinemas, for the local authorities were not required to notify him of the proposals in favour of such opening as had been defeated.

Government's Veto

Polls at which the voting was in favour had been held in fourteen areas, and in three further areas a decision in favour had been reached without a poll being required. The Government had no authority to veto an application for the extension of Section 1 of the Act in any new area, but one such application in respect of the Urban District of Sidcup was rejected by the House of Commons on February 14.

Nancy Carroll and John Boles in CHILD OF MANHATTAN (U.A.-Columbia)

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Mar. 2 and Wed., Mar. 8

Thursday

Dangerously Yours; Forging Ahead (*Fox*)

Phœnix Theatre. **3 p.m.**

"Dangerously Yours" renews the association of Warner Baxter and Miriam Jordan in a story dealing with the adventures of a society jewel thief and a lady detective. A wealthy hostess is robbed of a diamond necklace, and the girl, who knows the identity of the thief, sets a clever trap for him, only to be outwitted and shanghaied aboard his yacht. Eventually, against her better instincts, she falls in love with the man she is supposed to bring to justice, finds she cannot hand him over to the police and so resigns from her employment. The thief returns the necklace, and expressing his intention of "retiring from business," claims his bride.

In support of the stars are Herbert Mundin, Florence Eldridge, William Davidson and Mischa Auer. Frank Tuttle directed.

"Forging Ahead"

This British four-reeler, with Margot Grahame, Garry Marsh, Anthony Holles and Melville Cooper in the leading rôles, is a comedy adapted from K. R. G. Browne's novel.

Margot Grahame is seen as the principal of a "crime school," which has its headquarters at an old dilapidated mansion with the reputation of being haunted.

The efforts of the gang to try to expel prospective tenants provide the humorous situations in this well-acted picture. Norman Walker directed.

State Trooper; The Shadow (*U.A.*)

Cambridge Theatre. **3 p.m.**

The far-reaching effects of the "racket" in the oil industry offers a ready-made subject for Columbia's topical picture, "State Trooper," which exposes the wilful sabotage which takes place in the great industry and shows how ruthless are the methods of great combines when they plan attacks upon industries which deal directly with the public.

Thrill follows thrill in this fast-moving story which features Regis Toomey and Evalyn Knapp; other members of the cast include such well-known players as Edwin Maxwell, Matthew Betz, Walter McGrail, Barbara Weeks, Raymond Hatton and Don Chapman. D. Ross Lederman directed.

"The Shadow"

The Real Art production, "The Shadow," is a mystery melodrama of intriguing character. Several prominent people commit suicide owing to the fact that they are being blackmailed by a mysterious criminal known as "The Shadow."

In a lonely barn some distance from London, Markham, a Scotland Yard man, is murdered. In his hand is clutched a small gold charm torn from "The Shadow's" watch chain. From that moment, events quicken, and the drama moves swiftly to a climax which will surprise even the most hardened students of the macabre. But the comedy element has not been neglected, and laughter and thrills combine to make an enthralling entertainment.

Elizabeth Allan, who has just departed for Hollywood, plays the ingénue, and in an exceptionally strong cast will be found Henry Kendall, Jeanne Stuart, Viola Compton, Felix Aylmer, Cyril Raymond, James Raglan, Charles Carson, John Turnbull, Dennis Cowles and Gordon Begg. George Cooper directed.

Friday

Going Straight; Too Many Wives (*Warner*)

Own Theatre. **11 a.m.**

On Friday, at their own theatre, Warner will show two British quota films, "Going Straight," featuring Moria Lynd and Hal Walters, and "Too Many Wives," with Joan Marion and Jack Hobbs.

Self Defence (*Pathe*)

Phœnix Theatre. **3 p.m.**

Pauline Frederick, as the unselfish mother who sacrifices everything she holds dearest to help her daughter, has a dramatic and emotional rôle in "Self Defence."

The picture depicts the thrilling tale of a life that hangs on the throw of the dice. We meet Miss Frederick as the decayed gentlewoman who, in order to give her daughter, played by Barbara Kent, the best that life offers, runs a gambling saloon. Jameson Thomas, in the rôle of a blackguardly crook, proves himself so despicable that even his girl accomplice (Claire Windsor) walks out on him.

There are few kinemagoers who can withstand the thrill of a gamble with fate, and "Self Defence," with a full meed of comedy and tense drama, should prove of immediate appeal.

Blondie Johnson; The Melody Maker (*First National*)

Cambridge Theatre. **3 p.m.**

"Love made her beautiful, want made her daring, and men made her ruthless," is the description applied to the principal character in "Blondie Johnson."

Chester Morris and Joan Blondell head the cast in this drama of a girl who is out to get all she can, and does not mind how she gets it. The story opens on a powerfully dramatic note, in which an innocent girl returning home after vainly seeking relief, finds her mother dead from poverty and neglect. She then determines to make the world pay for its inhumanity. Chester Morris is a likeable, easy-going young fellow, who is lifted to power by the magnetic qualities and dominating power of a woman. There are many tensely emotional scenes as the picture unfolds the career of one of the most modern of moderns.

"The Melody Maker"

The latest Teddington production is a bright story of the tribulations of a typically British family, facing penury, and unable to appreciate that its easy-going tenure of existence must be translated into terms of commerce.

Joan Marion is seen as the only member of the family who attempts to come to grips with the situation. Lester Matthews plays Tony Borrodale, a highly successful music writer, who is ordered into the country to rest, and there hides his true identity. He lands himself into a situation which is fraught with amusement and considerable romance. Other members of the cast are A. Bromley Davenport, Evelyn Roberts, Joan White, Charles Hawtrey, and Wallace Lupino.

Child of Manhattan (*U.A.—Columbia*)

Cambridge Theatre. **8.45 p.m.**

"Child of Manhattan," a stage success on Broadway, features Nancy Carroll and John Boles.

The story is that of a pretty little dance partner (Nancy Carroll) in one of Manhattan's colourful but not too elegant dance halls. Here Paul Vanderkill (John Boles), a handsome young millionaire on a tour of his many properties, meets Madeleine and is struck by her charm and sincerity. Vanderkill subsequently secretly marries her, but a turn in events—dramatically told—brings a shadow across their companionship. In desperation she flees to Mexico to obtain a divorce, but the little god of Chance is working in her favour and hastens a climax which brings back the old happiness again.

Eddie Buzzell directed, and the powerful cast also includes Charles Jones, Warburton Gamble, Clara Blandick, Nat Pendleton, Jane Darwell, Tyler Brooke, Gary Owen, Betty Grable, Luis Alberni, Jessie Ralph and Betty Kendall.

Monday

Double Wedding (*Warner*)

Own Theatre. **11 a.m.**

"Double Wedding," a Warner Bros.-First National Teddington production, featuring Joan Marion and Jack Hobbs, will be shown at the Warner private theatre at 11 a.m. A selection of Vitaphone shorts will also be screened.

What! No Beer? (*M-G-M*)

Palace Theatre. **3 p.m.**

That riotous comedy pair, Buster Keaton and Jimmy Durante, run their own brewery in "What! No Beer?"

The picture is replete with spectacular scenes covering the beer problem from the excitement of the last American elections to the present fight in Congress for legislation. But aided by the interpretations of Buster and Jimmy, current history takes a decidedly ludicrous turn. Keaton and Durante start out as a taxidermist and town barber, respectively, and wholly by accident find themselves the unwilling owners of a brewery turning out 1,000 barrels of beer a day. Another accident saves them when the police raid their plant and catch them red-handed.

For the romantic scenes of the story, Phyllis Barry, seen recently opposite Ronald Colman in "Cynara," was cast in the leading feminine rôle. Miss Barry is the Australian musical comedy star who crossed the Pacific to seek stage fame on Broadway, but was seized upon as potential starring material for Hollywood. The cast also includes such well-known players as Roscoe Ates, John Miljan, Henry Armetta, Edward Brophy, Charles Dunbar, and Charles Giblyn. The production was directed by Edward Sedgwick, who produced "Speak Easily" and other Keaton-Durante comedies.

Tuesday

Counsel's Opinion (*Paramount*)

Carlton. **10.30 a.m.**

Binnie Barnes, star of the stage version of "Cavalcade," has the leading feminine rôle in "Counsel's Opinion," the story of which concerns a young lawyer who becomes involved in a scramble for bedrooms as a result of a fog which keeps a fancy dress party from getting home after the ball. The incident, which comes to the ears of a jealous husband, leads to ideas of a divorce, for the purposes of which he seeks to secure the services of the identical lawyer who has innocently been the cause of the misunderstanding.

Cyril Maude, whose remarkable performances in such films as "Grumpy" and "These Charming People" will be remembered, has the part of a gruff but good-natured solicitor. Harry Tate has the rôle of the loquacious taxi-driver. The cast also includes such famous British players as Henry Kendall, Lawrence Grossmith, Francis Lister, Margaret Baird and Mary Charles. Alan Dwan directed.

"Time on My Hands," a Paramount screen song, featuring Ethel Merman, will also be shown on Tuesday.

Binnie Barnes and Claude Hulbert in HIS NIGHT OUT (Wardour)

Chester Morris and Joan Blondell in BLONDIE JOHNSON (First National)

Evalyn Knapp, the star of SLIGHTLY MARRIED (Butcher's)

Slightly Married (*Butchers*)

Palace Theatre. **3 p.m.**

This attractively named picture has as its stars Walter Byron as a chivalrous young man-about-town, Evalyn Knapp the fascinating blonde, and Marie Prevost as a light-hearted purveyor of wise-cracks. The supporting cast is also exceptionally strong and the film has been made by Richard Thorpe, the ace director of Invincible Pictures.

The story is of a girl whose desperate poverty results in her being brought into the night court on suspicion. Jimmy Martin, gay and impetuous, happens to be among the spectators, and on the spur of the moment offers to marry the girl. Complications set in when this oddly assorted pair begin to fall in love. The interview of the young man's wealthy relatives makes matters worse, for they succeed in making him believe that the girl's motives are purely mercenary. Affairs reach a desperate and dramatic pitch before a satisfactory solution is arrived at, and the lovers are happily reunited.

Entertainment values have been carefully exploited. Competently staged and tastefully mounted, "Slightly Married" promises to be exceptionally attractive fare.

His Night Out (*Wardour*)

London Hippodrome. **3 p.m.**

Hailed as the "chump de luxe of the British screen," since his outstanding début for B.I.P. in "Let Me Explain, Dear," Claude Hulbert has his first starring rôle in "His Night Out."

Directed by Harry Hughes, this film tells of the ludicrous adventures of a young man-about-town who is mistaken for the leader of a gang of jewel thieves, and the complications that set in when his mother-in-law, his butler (who dabbles in detection), and the crooks themselves get on his tracks.

"His Night Out" sees also the first full-length screen rôle of the irresistible Renee Houston, who as a simple-minded Scottish buyer desirous of visiting a night-club, is unwittingly the cause of all the trouble. Judy Kelly takes the rôle of Hulbert's wife, and that inimitable couple, Amy Veness and Jimmy Godden, once again will be seen as mother and father-in-law. Binnie Barnes, the "one and only British vamp," plays a leading part, and it is anticipated that the vocal number, "Love—To Be Let or Sold," which was specially written for her, will prove a big success.

Wednesday

A Moorland Tragedy (*Equity-British*)

Piccadilly News Theatre. **10.30 a.m.**

The G.E.M. production, "A Moorland Tragedy," was adapted from "The Man In the Corner" series by Baroness Orczy.

There is an outstanding cast of British actors in this picture, namely, Haddon Mason, Barbara Coombes, Moore Marriott, and Griffiths Humphreys. It was recently completed at the Sound City studio, and is recorded on Visatone. It was directed by M. A. Wetherell and photographed by Sidney Eaton.

Nagana (*Universal*)

Prince Edward Theatre. **8.30 p.m.**

Africa is the locale of "Nagana," which promises to be the most sensational wild animal production yet seen. The main theme of the picture, in which Tala Birell and Melvyn Douglas are featured, is the white man's fight against nagana (the dreaded sleepy sickness), yet introduced into the actual theme is a horde of wild animals in unique array.

Thrill high lights are the weird tribal dances of the African natives, bent on quelling the wrath of their gods with the lives of white men and women; amazing fights between a lion and a black panther, two leopards, a lion and a leopard and between two lions; a mass of crocodiles crawling towards a captive white woman; and a climax which includes the freeing of dozens of lions, leopards, panthers, hyenas, zebra, and, in fact, as the story calls for, every specimen of wild animal life in the African jungle in one mass into the thick of a native tribe preparing to sacrifice a white woman.

Butcher's Film Service Ltd. Presents

"SLIGHTLY MARRIED"

With

EVALYN KNAPP WALTER BYRON MARIE PREVOST

JASON ROBARDS ROBERT ELLIS
DOROTHY CHRISTY CLARISSA SELWYNNE
PHILLIPS SMALLEY

Directed by RICHARD THORPE
RECORDED BY RCA PHOTOPHONE

An INVINCIBLE production

TRADE SHOW

at the

PALACE THEATRE

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A
GAUMONT
BRITISH
PICTURE

The Trade's most eagerly awaited Book of 1933

THE KINE. YEAR BOOK

Bigger and More Comprehensive than ever
Nearly 600 pages of vital information

Indispensable to everyone in the Industry, no matter which sphere of it.

Read this criticism:

● THE simplest way to review the *Kine Year Book*, 1933, would be to answer the question: "Is it as good as the previous numbers?" The answer is "Even better." This is the twentieth year since this volume made its initial appearance.

● Mr. Rayment's comments on showmanship and on British production come at a most opportune time.

An excellent beginning this to a book in which each chapter is written by a specialist who knows his job.

● Distinctions in such an important compilation as the *Kine. Year Book* are invidious, nevertheless I specially commend the Equipment and Technical Section. It has been compiled by A. Leslie Carter, the assistant editor of the *Kine.*, and is lucid, comprehensive and authoritative. These fact-packed chapters not only review the progress in equipment and technique during 1932, but deal with every problem that confronts the modern exhibitor.

● This section concludes with a mass of figures, alas, most puzzling to me, but they must be a boon to kinematograph technicians. To find at a glance the various low intensities of a Mirror Carbon or the co-efficient of sound absorption of "1-in. hairfelt" and "audience, per person." savours of the miraculous.

● Finally, the Kinema Directory, though composed of statistics, is a fascinating study to anybody interested in the Industry. Every hall of every theatre circuit is given, and the student could write an interesting story of the kinema based on the data. He could explain why Abercarn, with its 20,000 population, has one hall, "one show nightly, two on Saturdays, 4d. to 6d.," while Altrincham, population 21,356, has five theatres.

Indeed, this directory marks the map of the British Isles with more information than can be found in most books on the history, geography, and the industrial welfare of our country.

● I cannot pretend to have done anything like justice in the space at my disposal to the twentieth issue of the *Kinematograph Year Book*. An editor and publishers who can give us such a volume confer a blessing on the Industry. For the modern library and the efficient office of any exhibitor and renter it is an indispensable desk-mate.

Extracts from a review by
Maurice Cowan.

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10/-

(*To Subscribers to The Kinematograph Weekly*, **Price 5s.**

THE KINEMATOGRAPH PUBLICATIONS LIMITED
93, LONG ACRE
LONDON, W.C.2

NEW FORM OF CONTRACT WANTED

NORTHERN'S ARBITRATOR'S AWARD SUGGESTION

E. J. HINGE

Square Deal For Both Sides

J. S. SNELL

SNAGS OF THE SECOND RUN

MEMBERS of the Northern branch of the C.E.A. are very anxious that the next form of contract, whenever it is produced, shall at last be of such a nature as will finally eliminate the several causes for complaint which have from time to time commanded attention. In particular, they desire that the new contract shall embody a punitive clause, to be invoked against the renter whenever he breaks the terms of the contract.

Their desire for a new form of contract was manifested by the long time given to a consideration of the subject at the first meeting of the branch held under the recently elected chairman, SIDNEY BAMFORD.

E. J. HINGE, vice-chairman of the branch, who has put forward the suggestion that the next form of contract should be drawn up by an impartial arbitrator, and that the contracts submitted for the signature of exhibitors shall contain only the words, or words conveying a similarly well-defined meaning as "In accordance with the arbitrator's award contract," was asked in the meeting if the wish of the Northern branch for such an arbitrator's award was going to be granted.

Headquarters Support?

He answered that in a brief report issued by the special committee of the General Council of the C.E.A., to which the contract question had been remitted, no reference was made to the suggestion of the Northern branch for an arbitrator's award contract.

He had been inquiring, and he was informed that the committee had the suggestion before it. He understood that the contract matter would find a place in the agenda to be submitted to the next meeting of the General Council.

In his opinion, each branch should have the opportunity of putting forward suggestions for the consideration of the arbitrator, when the time came for him to be appointed and to act.

Several members supported this view, and immediately a number of items were mentioned, calling for attention in the formation of a new contract.

Easy Cross-overs

Incidentally, there was also before the meeting a letter from the General Secretary of the C.E.A., W. R. FULLER, who commented upon the free and easy way in which films had been switched about in the Northern area on two or three occasions.

This, wrote Mr. FULLER, had apparently been done on the principle that the local representative of the renter did not want to know, and that everything would be all right, presumably, so long as the head office did not get to know.

He warned the exhibitors that they must deal with the films coming into their possession strictly according to their contracts. It had been stated at renters' headquarters that local representatives were forbidden to give their assent to any local understanding for swinging films around, and complaints of that nature coming before the K.R.S. were always dealt with on the assumption that there had been a deliberate attempt to cross-over a film illicitly.

J. S. SNELL complained that certain exhibitors in possession of more than one hall in a town were given permission to switch a film over at their discretion. That was often to the detriment of the exhibitor who had booked second run, and for whom there was no redress under the terms of his contract.

Fair Dealings

"One of the present weaknesses in the Industry," asserted Mr. SNELL, "is that a renter can break his part of the contract without suffering anything more serious than the probable concellation of the film. But if an exhibitor breaks a contract, by refusing to show a film which he has booked, the renter can bring a claim against him."

F. W. MORRISON said the first point raised by Mr. Snell would always be met if the man booking for second run barred the hall he was not prepared to follow.

J. COVERDALE BELL's complaint was that the renters would not disclose, in Newcastle, at any rate, the name of the first-run hall. The first-run booking, he argued, should be disclosed on every second and subsequent run contract.

"That has been the subject of a previous complaint to the headquarters of the C.E.A.," ALFRED SMITH, secretary, reminded Mr. Bell. "The branch was asked to supply specific instances of where these particulars were refused, and no such information has been forthcoming."

Safeguards

GEORGE OLIVER maintained that the only way to keep the renters in order was to have a penalty clause in every contract, and to insist upon that clause being enforced whenever there was a breach of contract on the part of a renter.

This led W. S. GIBSON to relate his experience of a second-run exhibitor advertising a film before the first run was completed. Mr. Gibson drew the attention of the renter to this, and was told that if he thought of lodging a claim, he must be prepared to prove the amount of damage he claimed to have suffered. Because of the difficulty of proving damage in such circumstances, no further action could be taken. The exhibitor ought to be given full protection against this possibility when the new form of contract was approved.

Other complaints were in regard to delayed territorial releases, without any explanation being offered, and all the complaints are to be forwarded to the Contract Committee, for the guidance of that committee in its deliberations.

The Municipal Screen

At the instance of the branch, it was reported Norman Hart had been in correspondence with the Town Clerk of Darlington, relative to the Corporation having obtained a kinematograph licence for new swimming baths recently erected.

An assurance had been given that the Corporation did not intend to enter into competition with the kinematograph exhibitors as entertainers, but that it was desired to make provision for the use of kinematograph films at lectures and meetings which might be held at the floored-over baths.

In making such provision, wrote the Town Clerk, the Corporation found adequate authority in Sections 56 and 87 of the Public Health Act, 1925. Norman Hart held the same opinion, but the branch decided to ask, through him, that the correspondence should be placed before the Darlington Corporation Committee.

Dear Water

C. C. ROBINSON, secretary of the Durham Licence Holders' Association, reported to the branch that joint action was to be taken by the kinema proprietors in Durham County to combat the higher charges that were being imposed upon them by the Durham County Water Board.

Tax Petitions

The branch was informed that the returns of 94 halls at which petitions had been signed in support of the Entertainments Tax campaign had disclosed 103,329 signatures, and there were more returns to come to hand. It was intended that local conveners should present the petitions to their Member of Parliament.

F. W. MORRISON stated that the Chancellor of the Exchequer had demanded a full statement of the case to be put forward by the exhibitors before he would consent to receive a deputation. The sum involved by the request for the remission of the tax on the cheaper seats was only 1½ million pounds. It was such a small amount that they had a good case to put before the Chancellor.

The comparative returns had proved a failure, because not more than half the members of the Association had sent them in, but the petitions, so extensively signed throughout the country, would be a strong argument. He insisted upon the importance of securing the sympathetic consideration of the question by local Members of Parliament.

Diana Wynyard, whose next subject, MEN MUST FIGHT, has just been completed for M-G-M

APPEAL FOR TAX RETURNS

Bristol to Whip up Laggards

SUPPORT FOR J. HARRISON

URGENT appeals to exhibitors who have failed to send in returns or pay their levy in connection with the Tax campaign were made at the meeting of the Bristol branch, briefly reported last week in these columns.

The branch delegate, F. G. W. CHAMBERLAIN, said this was a vital matter if they were going to be successful in getting some concession. If certain exhibitors did not keep accounts they should state the fact, as it would help the committee in checking up.

GEORGE REES, the convenor for the area, said the public response to the campaign had been far better than was anticipated, and if the exhibitor himself did not show any enthusiasm by paying his levy and sending in his returns, then he thought that it was time they started a new campaign to put their own house in order. In the area 36 exhibitors had not sent in their returns, and 34 had not paid the levy.

It was decided that a deputation should wait upon these members and endeavour to get them to fall into line.

National Vice-president

When the names of the two candidates for the vice-presidency of the Association were brought before the meeting, the chairman, A. B. ATKINSON, said some branches advised their members as to how they should vote, but it had been the rule in Bristol to leave it to members to vote how they liked. He thought that the same plan should be adopted in the present instance. The present candidates were both good men.

GEORGE REES strongly supported John Harrison, of Manchester, who was one of the old members of the Association, and on his motion, seconded by H. F. WREN, the meeting decided to recommend members to vote for Mr. Harrison.

Cutting Prices

The CHAIRMAN reported that a satisfactory settlement had been made in connection with the complaint against a member of issuing two tickets for the price of one. A deputation had interviewed the exhibitor in question, and he had agreed to discontinue the practice.

Legal Aid

H. F. WREN suggested that the branch should appoint a local solicitor to act for the branch when necessary. The CHAIRMAN said the Association had its own solicitor, and he did not know if they had the power as a branch to appoint their own solicitor. If it was to be any advantage to the branch, and they had the power to do so, he might be in favour of it, but he would like to have a ruling first of all.

The SECRETARY said that it was clearly laid down that any member who wished to have the services of the Association solicitor should make his application through the branch. If he employed a solicitor on his own he would have to meet the cost himself.

F. H. GRACE and OLIVER PUGSLEY pointed out that the machinery for obtaining advice from Mr. Hart was slow. It might well be that a case came on in court before a member had an opportunity of getting in touch with him.

It was decided to place it upon the agenda for the next meeting, and to obtain information as to their powers in the matter.

The New Secretary

The meeting appointed F. A. SIMPSON, A.S.A.A., as secretary to the branch in succession to F. A. Webber, F.S.A.A.

The CHAIRMAN, on behalf of members, expressed appreciation of the work which Mr. Webber had done for the branch during his 12½ years occupancy of the office.

Local Renting Houses

The opinion was expressed that the closing of renters' branches in Bristol was to the disadvantage of West of England exhibitors, and in the case of the possible closing of another office it was decided that the branch should intervene and make some efforts to prevent it.

A Problem for the Censors

It was agreed to ask the C.E.A. film viewers to help the local committee, appointed to view "A" films suitable for children, by recommending any film which they thought might be suitable for exhibition to children, even though it had been given an "A" certificate.

A vote of thanks was passed to F. G. W. Chamberlain for his services as delegate during the last six years.

BRISTOL MANAGERS' ASSOCIATION

The Bristol Kinema Managers' Association is a new organisation which is in course of formation in Bristol, membership of which will be confined to the managers of the circuit houses in the city, of which there are close on a dozen. Managers of circuit houses in Bath and adjoining towns will also be eligible for membership of the association.

John Harrison, Manchester's candidate for the vice-presidency of the C.E.A. has been promised the support of several branches

PORTSMOUTH S.O. CONDITIONS

EXHIBITORS TO MEET WATCH COMMITTEE

PORTSMOUTH exhibitors extended their thanks to all who had helped them in their Sunday opening campaign at a special meeting of the branch, held on February 21.

The Chairman, Coun. F. J. SPICKERNELL, said that the Gaumont-British Corporation had been a tower of strength to them in the struggle, and they were particularly indebted to E. W. Peall and Capt. E. A. Barry for their personal efforts, and also to Ralph Bromhead, of A.B.C.

F. B. B. BLAKE added that but for the wonderful enthusiasm they had worked up for the campaign, he doubted whether it would have been successful.

Coun. SPICKERNELL also referred to the magnificent organisation of J. S. Richardson, the secretary of the Sunday Films Association, and said that on the day of the poll it was 100 per cent.

Tribute was also paid to the work done by A. Daniels, secretary of the branch; Ben Jay, who took over the duties of transport controller, and F. Fookes, of the Regent.

Thanks

J. G. WOODS said they owed a very hearty vote of thanks to their chairman, who had worked very hard on behalf of the exhibitors of Portsmouth to make Sunday opening possible, and F. B. B. BLAKE, in seconding, coupled the name of Capt. Smithson, adding that the latter had put his whole energy into the fight.

Conditions

Discussion took place as to the conditions upon which the kinemas were likely to be allowed to open, and it was decided to ask the Watch Committee to receive a deputation on the matter, in order that the views of the branch might be put before them. Capt. E. A. Barry, Capt. J. Smithson, F. B. B. Blake, J. G. Woods, and Ralph Bromhead were appointed to represent the branch.

Transport

The SECRETARY reported that the new contract for the road transport of films would come into force on March 5, but in view of the Sunday opening decision, the contractors, the Marmion Motor Garage, had deferred getting the contracts printed until they knew the requirements of the branch with regard to Sunday films.

It was decided to refer the matter to the Special Committee dealing with Sunday opening with instructions to report to the branch.

TAX PROTEST

Birmingham Mass Meeting on Friday

The Birmingham branch of the C.E.A. has organised a mass meeting at the Chamber of Commerce, New Street, at 2.30 to-morrow (Friday) to protest against the hardship caused by the Entertainment Tax.

All members, and those of the public who are interested, are invited to attend.

Exhibitors are also asked to bring with them figures showing the decrease in takings and the increase in the amount of tax paid, so that instances of the "dire effect" of the imposition may be given publicity in the Trade and lay Press.

If time permits, the ordinary branch meeting will follow the special mass meeting.

WALSALL'S SEVENTH

Walsall's last centre of legitimate drama and review—Her Majesty's Theatre—is to become a talking picture house at an early date. This decision, it is understood, was arrived at following a meeting of directors recently. The date of opening under the new regime and equipment contract have not yet been decided upon. This will make the seventh picture house in Walsall, four of which come under the control of the directorate, of which Joe Andrews is the popular general manager.

PATHE present

THEIR FIRST MONOGRAM PICTURE

PAULINE FREDERICK

IN

SELF DEFENCE

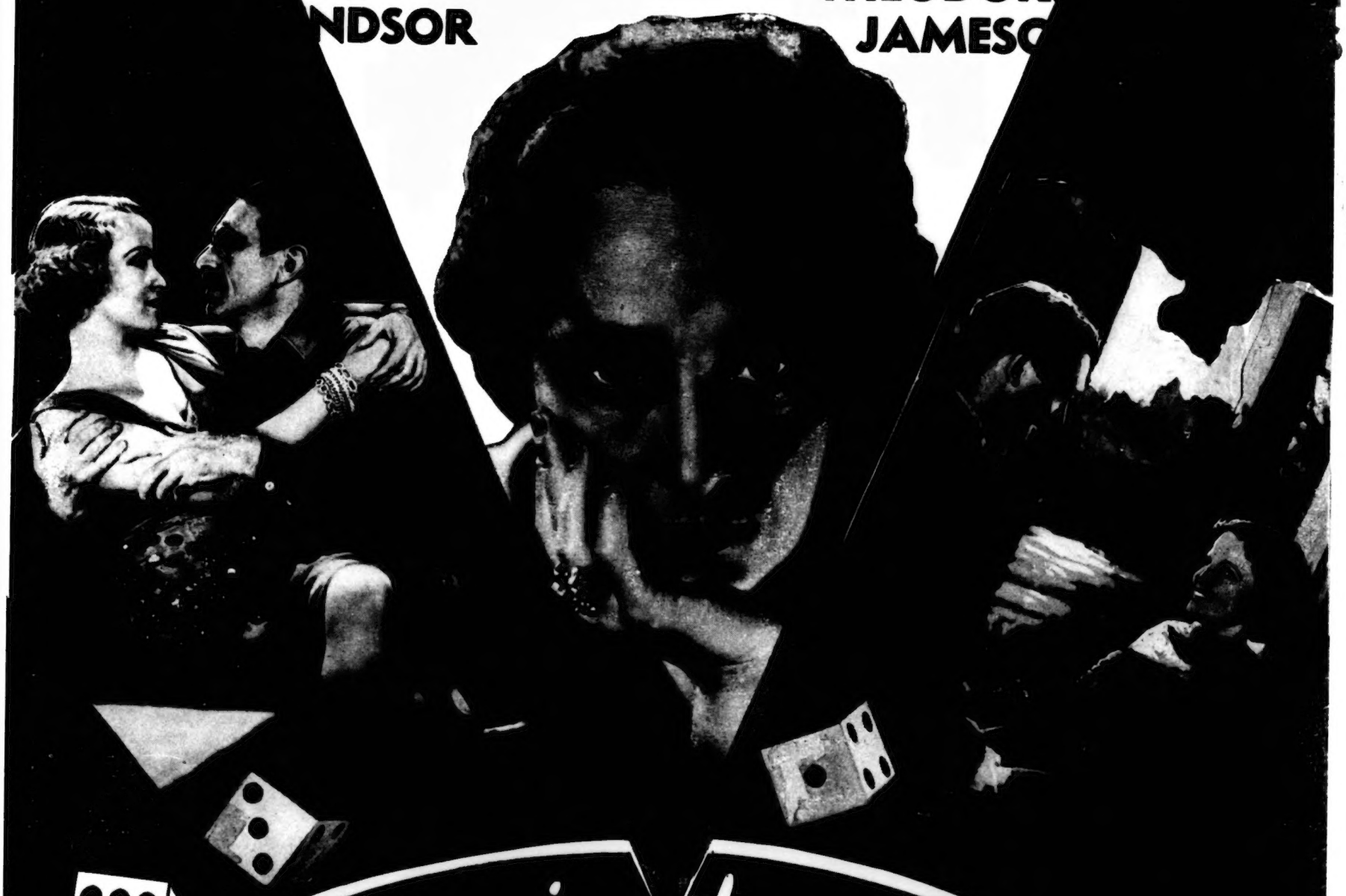
SUPPORTED BY:

KENT

NDSOR

THEODOR

JAMESO



"It's going to clean-up in every Theatre"

Hollywood Reporter

Released by PATHE

KINEMA LICENCE FOR MISSION HALL

TRADE OPPOSITION UNSUCCESSFUL

A PIQUANT situation arose at last week's meeting of the Entertainments Committee of the L.C.C. when an application was made for a Sunday kinema licence to be given to a place of worship. The application was opposed by F. N. Charrington, of the Tower Hamlets Mission, a neighbouring religious organisation, and, incidentally, by local kinema proprietors.

The Rev. Percy Ineson, superintendent of the Stepney Central Hall, Commercial Road—a centre of religious work—which has for a number of years been giving kinematograph exhibitions, desired to be permitted to show non-commercial films on Sundays.

It was contended by the opposition that the use of a place of worship for kinematograph exhibitions tended to teach young people to regard such buildings as places of "cheap entertainment and amusement on the Sabbath Day" Further, that as the Council had power to licence ordinary kinemas for Sunday opening, there was no need to extend this secular privilege to the desecration of places of worship.

The licence was granted, including Sunday opening.

FILM SHOWS AT ICE RINK

BIRMINGHAM APPLICATION

Notice has been given by Arthur C. Brewett, manager of the Birmingham Ice Rink in Summer Hill Road, to apply at a petty sessions on May 20 for a kinematograph licence in respect of the rink buildings. We understand that the rink, which is owned by Ice Rinks, Ltd., will be closed at the end of April for the summer season, but that in all probability it will be reopened for skating again in the autumn.

It is understood that no decision has been reached as to whether the rink shall be converted into a kinema permanently if the application for the licence is successful. Two rinks owned by the same company, at Golders Green, London, and Hove, Brighton, have already been converted into kinemas.

POST OFFICE TALKIES

W.E. SYSTEM FOR RESEARCH

Western Electric have put in sound film equipment at the Lecture Hall of the Post Office Research Station, Dollis Hill.

The Post Office authorities possess a library of films both technical and specific training product, and as some of these are silent it is anticipated that with the installation of sound gear synchronised versions will be made.

Western Electric are also supplying a Westone screen, and is training the operators.

SCREEN GOLF

ANNUAL DINNER NEXT WEEK

The Committee of the Screen Golfing Society would appreciate it if members would make early application for the Annual Dinner and Sweep, which will be held in the club room at the Kit Cat on Thursday, March 9, as, owing to the small accommodation, they do not wish to disappoint them.

At this dinner the professional team which is playing the society will be entertained, and C. M. Woolf will auction the sweep.

Members who have not entered for this competition, will they please do so by return?

FILMS NOT SUITABLE

When the adjourned application for permission to show films on Good Friday at the Gaumont Palace, Taunton, came before the local justices, the magistrates' clerk said the bench, after reading the synopses of the films which it was proposed to show, considered that they were not suitable for exhibition on that day.

Mr. Leddra, the manager, said he would secure other films and let the magistrates have the synopses at the next court.

Hardy and Laurel, the well-known M-G-M comedians, inspecting a framed award from the Academy of Motion Picture Arts and Sciences

Hammersmith Palace Change

NOW CONTROLLED BY W. ROBINSON

Broadhead Halls for Sale

The Hammersmith Palace, a one-time music-hall, has changed hands and is now controlled by W. Robinson, of the Marble Arch Electric.

The Palace has for some time past formed one of the converted music-halls, in and around London, on the Victor Sheridan circuit. It has featured the kine-variety type of programme, and this policy is being pursued under the new management.

Lyn Perring, who has been in charge of the house, continues under the new regime.

Lanarkshire Deal

The Mossend Pavilion Theatre, Lanarkshire, has been acquired by George Palmer, managing director of the Alhambra Theatre, Bellshill, and is to be reconditioned and equipped with Western Electric apparatus.

Constance Bennett, the Radio star, who arrived in Liverpool from America on Wednesday

Broadhead Halls for Sale

Two more kinemas of the Broadhead circuit, both in Ashton—the Empire, and the Pavilion—are to be offered by auction in Ashton-under-Lyne, Manchester, on March 1.

Hungerford Cinema's New Owner

Miss L. R. Moore, who is associated with the Cinema, Wantage, has now taken over the control of the Hungerford Cinema from S. N. Barnard.

Walsall Conversion Rumour

The directors of Her Majesty's Theatre, Walsall, deny that they have decided to convert the house into a kinema. The matter is at present under consideration, and much will depend upon the public support during the next month.

HIGHER PRICES FOR "GRAND HOTEL"

Four Shows a Day at Liverpool

For the showing of "Grand Hotel" at the Scala Kinema, Liverpool, which has booked the film for a four weeks' run, continuous performances have been discontinued and there are four separate and distinct shows daily at 1.15 p.m., 3.45 p.m., 6.15 p.m., and 8.45 p.m. Prices for the time being have been advanced to 1s. 10d., 2s. 4d. and 3s. 6d., with a few front stalls at 1s. 3d., these charges being the highest at the present time in Liverpool for kinema entertainment.

Patrons have been informed that when "Grand Hotel" was presented at the London Palace Theatre the prices ranged from 7s. 6d. to £1 1s.

Profiting by the special broadcast of "Grand Hotel" from Radio Normandie (Fecampe) on Sunday, February 26, the management of the Scala invited listeners to tune in to this station to hear the special one-hour entertainment arranged for Liverpool. Hundreds of seats were booked for the film a fortnight before the run commenced.

NEW CARTOON INVENTION

CLAIMS OF "JACKATOON" SYSTEM

A method for making cartoons or animating any still object without recourse to the usual hundreds of drawings, has been developed. It has taken ten years to perfect the new system, and requires special apparatus and lenses. The cartoonist and inventor is T. Jackson, a professional artist and one time a cameraman.

The new system is quicker and cheaper than the American idea without any limit as to outline or number of characters that may be employed. The beauty of the process is that all "glare" is eliminated, the cartoons having, it is said, the appearance of a delicate watercolour. Frank Pendergrast, manager of the Palladium, Lancaster, has co-operated and assisted in overcoming the thousands of difficulties that usually make their appearance in anything appertaining to film producing.

The new system will be known as "Jackatoon" cartoons. The temporary address is the Studios, Market Gate, Lancaster.

"THE LAST CHANCE"

In a recent issue of the *Kine*, we made mention of the fact that "The Last Chance" was to be filmed by B.I.P., and gave the author as being George R. Sims.

We are asked to state that the information given was incorrect as the authorship of the story should have been credited to Arnold Ridley.

Provision for kinema equipment has been made in the lecture hall of the new Central Library, Manchester, and a licence has also been granted to the Baguley Sanatorium.

LEEDS TRADE GENEROUS ACT

SUM FOR ENDOWMENT OF NEW HOSPITAL COT

ONE of the most interesting functions with which the film Trade has been associated in Leeds took place last week-end in the Lord Mayor's rooms at the Town Hall, when the Princess Royal was presented by Arthur Cunningham on behalf of the kinema Trade of Leeds and District with a cheque for £501 for the endowment of a cot in the Princess Mary children's ward at the Leeds General Infirmary.

The Lord Mayor said the public spirit of the kinematograph Industry was worthy of all commendation. The history of the gift was of interest. In 1923 there was a kinema carnival in Leeds from which there was a balance of £319. From earlier carnivals there was a balance of £89, and these together with £92 obtained from miscellaneous sources made up the total of the cheque.

Mr. Cunningham, who observed that the money was intended for the very purpose to which it was now being devoted, said that in three successive functions £3,800 was obtained for charities, and he hoped that when trade improved the Industry would be able to continue its substantial help.

The Princess Royal handed the cheque to A. P. Nicholson (chairman of the board of the General Infirmary at Leeds), who said that the infirmary had now received £2,000 from the kinema Industry.

Among those present were J. Claughton (chairman) and E. M. Rush (secretary), of the Leeds and District branch of the Cinematograph Exhibitors' Association.

LEEDS PARAMOUNT ANNIVERSARY

OVER MILLION PATRONS

The first birthday anniversary of the Leeds Paramount Theatre was seized by Charles R. Young, the general manager, as an opportunity for securing valuable publicity for his hall. The Press of the city took it up nobly.

The occasion was taken to put forward some striking facts and figures.

Some 1,235,674 people have visited during the year. The record week was that which commenced on December 27, when Debroy Somers and his band were the stage attraction, with "World and the Flesh" and "Cock o' the Air" as the film features. The admissions that week were 47,506, and on Tuesday a record day's returns of 11,217 admissions were established.

During the year, 3,003 miles of film were projected, 10,000,000,000 cubic feet of washed air passed into the auditorium for ventilation, and 10,000,000 cubic feet of gas were used in the cleansing of this air.

CHESTER BIRTHDAY

GAUMONT PALACE CELEBRATIONS

On Monday, February 27, the Gaumont Palace, Chester, celebrated its birthday competition.

When twelve months ago the kinema inaugurated a birthday cake estimating competition, in connection with its first anniversary, the result was so successful that the management pigeon-holed the idea for February, 1933.

A cake is now being displayed in the vestibule, and by contributing one penny, which goes as a contribution to the funds of the Chester Royal Infirmary, patrons are entitled to estimate the weight. The first ten correct or nearest estimates scrutinised will entitle the entrant to a free season-ticket, available for six months. The competition closes on Monday, March 6.

Last year the sum of £10 was handed to the Infirmary as a result of the competition.

SUNDERLAND KINEMA BALL

The kinema ball in the Sunderland Rink attracted nearly 2,000 dancers, apart from some 800 whist players, the affair proving one of the biggest ever held in the town. Ireland Cutter and Mrs. le Mounier, wife of H. le Mounier, general manager of the Rink and Regal Theatre, judged the fancy costumes, whilst the Mayor (Ald. E. H. Brown) presented the prizes. Hugh le Mounier was responsible for arrangements.

OUR USHERETTE

By J. P. DAVIS

"TELL THE BOSS THAT MR JONES WANTS TO SEE HIM-URGENTLY"
"I JUST WANNA SAY THAT YOU'D HAVE A PRETTY GOOD-LOOKING THEATRE HERE, IF——
IT HAD BETTER FEATURES
MY CARD, SIR"
STRONG MAN WANTED IN THE OFFICE, HUBERT QUICK!"
E

G.-B. DEBENTURE ISSUE

PUBLIC FAILS TO RESPOND

M-G-M PROFITS FOR LAST QUARTER

By Our City Editor

THE

Metro-Goldwyn Results

Stoll Management Shares

Guildford Kinema's Dividend

M

NEW COMPANIES

Southern Proprietary Holdings Ltd

VOLUNTARY LIQUIDATION

G. and L. Films Ltd.

BANKRUPTCY

Hillel Raphael Cohen

RECEIVERSHIPS APPOINTMENT OR RELEASE

Fantare Ltd

RUINED BY THE "TALKIES"
Christchurch Owner's Failure

REGAL, NORTHAMPTON
Compulsory Winding-up

SHARE MOVEMENTS

NEW PRIVATE COMPANIES

Eskay Ltd

Darwen and Fleetwood Entertainments Ltd

B. and N. Films Ltd

Dalston Picture Houses Ltd

Wardour Films Ltd

Tyche Picture (Mansfield Woodhouse) Ltd

Dean Entertainments Ltd

MEN AND MOVEM

A. Weeks' New Post—G. Fernie Returns to Reading Appointment—A Breakneck Show Change at Boulevard P.H., Nottingha

Arthur Weeks

Leslie Lain

Gilbert Dowell

William Bell

G. Fernie

Sam Burns

Louis Lewis

R. G. Porter

Edward McQuaid

Gordon Bonner

W. H. Smith

N. H. Allcard

H. F. Benzeval

Edward Arnold

G. H. Martin

Clifford Smith

H. S. Williams

W. Sykes, A.R.C.O.

W. S. Scott

Fred Hemsley

Horace C. Bagot

Cyril Hardy Morgan

Fred DeFlumers

"Madame Butterfly"

This famous story of the romance of a Japanese Geisha girl is one of the most treasured romances of all time. Directed by Marion Gering, MADAME BUTTERFLY, the Paramount film version of this well-known story, has a cast headed by Sylvia Sidney, Cary Grant, Charlie Ruggles, Irving Pichel and Helen Jerome Eddy. It is the current successful attraction at the Plaza, London

PATHE
FILM STOCK
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THE KINEMATO

FILM

MA
192

TRADE SHOW C

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine" Review.	Release Date.
Behind Jury Doors	Br. Lion ...	60 min.	A	5,696 ft	Helen Chandler, William Collier, jun.	**Useful supporting feature for the masses.**	Feb. 23, 1933	Not Fixed.
Billion Dollar Scandal	Paramount ...	35 min.	A	6,942 ft.	Robert Armstrong, Constance Cummings	**Good general booking**	Feb. 9, 1933	...July 17, 1933
Called Back	Radio	50 min.	A	4,527 ft.	Dorothy Boyd, Franklin Dyall, Lester Matthews	**Useful supporting feature** ...	Feb. 16, 1933	Not Fixed
Cavalcade	Fox	110 min.	U	10,073 ft.	Diana Wynyard, Clive Brook, Herbert Mundin, Una O'Connor	**Excellent entertainment, a film of unprecedented merit**	Feb. 23, 1933	Not Fixed
Circus of Sin, The	Wardour ...	60 min.	A	5,696 ft.	Anna Sten, Reinhold Bernt, Adolph Rohlbruck	**Unusual programme booking with star and director pull**	Feb. 2, 1933	Not Fixed
Cynara	United Artists	80 min.	A	7,245 ft.	Ronald Colman, Kay Francis, Phyllis Barry	**Excellent general booking** ...	Feb. 2, 1933	Not Fixed
Devil is Driving, The	Paramount ...	60 min.	A	5,400 ft.	Edmund Lowe, Wynne Gibson, James Gleason	**Great stuff for the masses** ...	Feb. 9, 1933	Not Fixed
Dynamite Range	Gaumont ...	58 min.	U	5,238 ft.	Ken Maynard, Ruth Hall	**Safe supporting attraction** ...	Feb. 2, 1933	Not Fixed
Employee's Entrance	First National	63 min.	A	6,552 ft.	Warren William, Loretta Young, Wallace Ford	**Excellent general booking** ...	Feb. 9, 1933	Not Fixed
Forbidden Company	Gaumont ...	67 min.	U	6,283 ft.	Sally Blane, John Darrow	**Good programme booking** ...	Feb. 9, 1933	Not Fixed
Forty Niners	Pathé	50 min.	U	4,762 ft.	Tom Tyler, Betty Mack	**Second feature for populous areas**	Feb. 16, 1933	Not Fixed
14 Juillet	National Distributors	85 min.	A	8,856 ft.	Annabella, Georges Rigaud, Pola Illery	**Excellent booking for specialised halls, and others that cater for discerning patrons**	Feb. 16, 1933	Not Fixed
42nd Street	Warner ...	90 min.	A	8,145 ft.	Warner Baxter, Bebe Daniels, Ruby Keeler	**Excellent general booking** ...	Feb. 16, 1933	Not Fixed
Gambling Sex, The	Pathé	60 min.	A	5,340 ft.	Ruth Hall, Grant Withers	**Safe supporting feature**	Feb. 23, 1933	May 8, 1933
Goldie Gets Along	Radio	68 min.	A	6,104 ft.	Lili Damita, Sam Hardy, Charles Morton	**Good light booking**	Feb. 23, 1933	June 19, 1933
Grand Slam	Warner ...	66 min.	U	6,103 ft.	Paul Lukas, Loretta Young, Frank McHugh	**Very good light booking** ...	Feb. 16, 1933	Not Fixed
Half Naked Truth, The... ...	Radio	77 min.	U	6,913 ft.	Lee Tracy, Lupe Velez	**Capital light booking**	Feb. 16, 1933	Not Fixed
Handle With Care	Fox	72 min.	U	6,536 ft.	James Dunn, Boots Malorey, Buster Phelps	**Good general booking**	Feb. 9, 1933	May 1, 1933
Hard to Handle	Warner ...	80 min.	A	7,356 ft.	James Cagney, Mary Brian, Ruth Donnelly	**Excellent booking for the masses**	Feb. 2, 1933	Not Fixed
Hot Pepper	Fox	70 min.	A	6,414 ft.	Victor McLaglen, Edmund Lowe, Lupe Velez	**Safe comedy booking for the masses, with obvious box-office values**	Feb. 16, 1933	May 22, 1933
Hypnotized	Ideal	66 min.	U	6,017 ft.	Moran and Mack, Maria Alba	**Sound, light entertainment for the majority of halls**	Feb. 2, 1933	Not Fixed
Illegal Divorce, The	Fox	62 min.	A	5,729 ft.	Ralph Bellamy, Sally Eilers, Helen Vincent	**Safe two-feature programme booking**	Feb. 16, 1933	Not Fixed
Island of Sacrifice	Beacon ...	45 min.	U	4,010 ft.	——	**Very fair travel short for popular halls**	Feb. 16, 1933	June, 1933
***Just My Luck**...	W. & F. ...	76 min.	U	6,931 ft.	Ralph Lynn, Winifred Shotter	**Capital light booking**	Feb. 9, 1933	May 22, 1933
Kid from Spain, The	United Artists	95 min.	A	8,812 ft.	Eddie Cantor, Lydia Roberts, Ruth Hall	**Outstanding box-office proposition**	Feb. 2, 1933	Not Fixed
***King's Cup, The**	W. & F. ...	78 min.	U	6,881 ft.	Dorothy Bouchier, Harry Milton	**Good popular entertainment** ...	Feb. 9, 1933	June 13, 1933
King's Vacation, The	Warner ...	60 min.	A	5,592 ft.	George Arliss, Florence Arliss, Marjorie Gateson	**Excellent general booking** ...	Feb. 23, 1933	Not Fixed

WHAT'S RELEASE

Date.	Title.	Renter.	Reg. No.	Running Time Min.	Certificate.	Length.	Stars.	Poster.	"Kine." Review Date.
Mar. 20	***After the Ball**	Gaumont ...	Br.8173	70	U	6,389	Esther Ralston, Basil Rathbone, Marie Burke.	——	Dec. 1, 1932
,, 13	**American Madness**	U.A.	F.7854	77	U	7,007	Walter Huston, Pat O'Brien, Kay Johnson	1/ 8 1/12 1/6 ...	Sept. 22, 1932
,, 13	**Big City Blues**	Warner ...	F.7902	60	A	5,543	Joan Blondell, Eric Linden	1/48, 1/12, 1/6 ...	Oct. 6, 1932
,, 20	**Big Stampede, The**	Warner ...	F.7905	55	U	4,890	John Wayne, Mae Madison	1/48, 1/12, 1/6 ...	Oct. 6, 1932
,, 27	***Blind Spot**	Warner ...	Br.7938	77	A	6,796	Percy Marmont, Muriel Angelus	1/12, 1/6	Oct. 6, 1932
,, 27	**Blonde Venus**	Paramount ...	F.8016	90	A	8,200	Marlene Dietrich, Herbert Marshall, Cary Grant	1/48, 2/12, 3/6 ...	Nov. 3, 1932
,, 13	**Crash, The**	First National	F.8036	70	A	6,204	Ruth Chatterton, George Brent, Paul Cavanagh	1/48, 1/12, 1/6 ...	Nov. 3, 1932
,, 27	**Cross Examination**	Pathé	F.8120	62	A	5,600	H. B. Warner, Sally Blane, Donald Dilloway	1/12, 1/6	Dec. 1, 1932
,, 13	**Fighting Gentleman**	Butcher ...	F.8103	68	U	6,160	Wm. Collier, Jnr., Barbara Kent	1/48, 1/12, 1/6 ...	Nov. 24, 1932
,, 20	**Fool's Advice, A**...	Sterling ...	F.8003	60	U	5,200	Frank Fay, Ruth Hall ...	——	Oct. 27, 1932
,, 13	**Fourth Horseman**	Universal ...	F.8000	58	U	5,200	Tom Mix, Margaret Lindsay	——	Oct. 27, 1932
,, 6	**Guilty or Not Guilty**	P.D.C. ...	F.8144	80	A	5,903	Betty Compson, Claudia Dell, Tom Douglas	1/12, 1/6	Dec. 8, 1932
,, 6	**Hollywood Speaks**	Radio	F.7836	65	A	5,980	Genevieve Tobin, Pat O'Brien	——	Sept. 15, 1932
,, 6	***Hundred to One**	Fox	Br.	55	U	4,018	Arthur Sinclair, Dodo Watts	——	Jan. 12, 1933
,, 13	**Lady and Gent**	Paramount ...	F.7813	79	A	7,140	George Bancroft, Wynne Gibson	1/48, 1/12, 2/6 ...	Sept. 8, 1932
,, 20	**Lola**	P.D.C. ...	F.8206	56	A	5,198	Bob Steele, Helen Foster, Neoma Judge	1/12, 1/6	Dec. 22, 1932
,, 20	***Lord Camber's Ladies**	Wardour ...	Br.8175	95	A	8,137	Gerald du Maurier, Gertrude Lawrence, Benita Hume	1/48, 1/12, 1/6 ...	Nov. 10, 1932
,, 6	***Maid of the Mountains** ...	Wardour ...	Br.7898	78	U	7,228	Nancy Brown, Harry Welchman, Garry Marsh	1/48, 1/12, 1/6 ...	Sept. 22, 1932
,, 29	***Marry Me**	Ideal	Br.7957	85	U	7,800	Renate Muller, Harry Green, George Robey	1/48, 1/12, 2/6 ...	Oct. 15, 1932
,, 20	**Mask of Fu Manchu**	M-G-M ...	F.8111	65	A	5,840	Boris Karloff, Lewis Stone, Karen Morley	1/48, 1/12	Dec. 1, 1932
,, 20	***Men of To-morrow**	Paramount ...	Br.7907	80	U	8,000	Maurice Braddell, Joan Gardner	1/48, 1/12, 1/6 ...	Oct. 6, 1932
,, 6	**Movie Crazy**	Paramount ...	F.7939	95	U	8,852	Harold Lloyd, Constance Cummings.	1/48, 2/12, 3/6 ...	Oct. 13, 1932
,, 27	**Night Mayor, The**	U.A.	F.7962	75	A	6,093	Lee Tracy, Evelyn Knapp ...	——	Oct. 20, 1932
,, 6	**No Living Witness**	Gaumont ...	F.8091	67	A	6,255	Barbara Kent, Gilbert Roland	——	Nov. 24, 1932

* Titles marked with an

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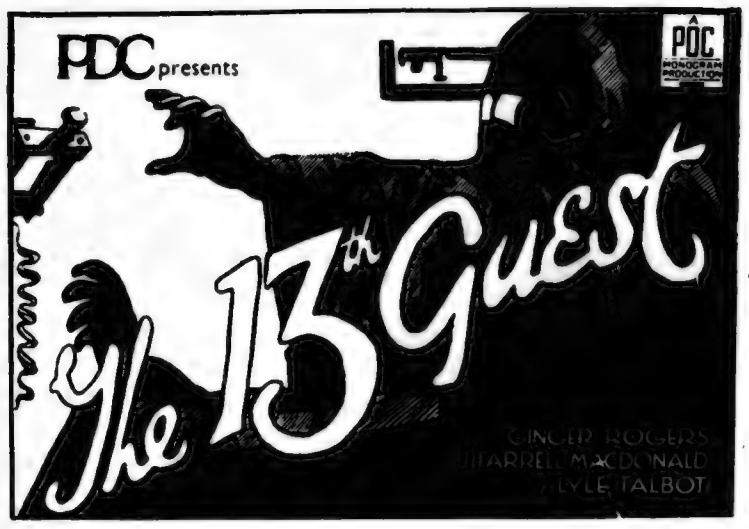
MAR 1933



Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Ladies They Talk About	Warner	70 min.	A	6,280 ft.	Barbara Stanwyck, Preston S. Foster, Lilian Roth	Safe programme booking	Feb. 9, 1933	Not Fixed
*Letting in the Sunshine	Wardour	75 min.	U	6,680 ft.	Albert Burdon, Molly Lamont, Renee Gadd	Good comedy stuff for the masses	Feb. 23, 1933	Not Fixed
*Little Damozel, The	W. & F.	75 min.	A	6,639 ft.	Anna Neagle, James Rennie	Good average booking	Feb. 9, 1933	June 5, 1933
*Little Miss Nobody	Warner	50 min.	U	4,790 ft.	Winna Winfried, Sebastian Shaw	Quota second feature for unsophisticated audiences	Feb. 23, 1933	Not Fixed
Little Orphan Annie	Radio	60 min.	U	5,448 ft.	Mitzi Green, Buster Phelps	Capital supporting feature	Feb. 9, 1933	June 5, 1933
Manhattan Towers	Pathé	65 min.	A	5,920 ft.	Mary Brian, Irene Rich, James Hall	Good two-feature booking	Feb. 9, 1933	Not Fixed
*Medicine Man	Radio	50 min.	A	4,704 ft.	Frank Pettingell, Claude Allister	Good supporting fare for the masses	Feb. 23, 1933	Not Fixed
Monkey's Paw	Radio	57 min.	A	5,062 ft.	C. Aubrey Smith, Ian Simpson, Louise Carter	Very good programme picture	Feb. 23, 1933	Not Fixed
*Mr. Quincy of Monte Carlo	First National	50 min.	U	4,857 ft.	John Stuart	Good light feature anywhere	Feb. 2, 1933	Not Fixed
No Other Woman	Radio	55 min.	A	5,001 ft.	Irene Dunne, Charles Bickford	Very good programme booking	Feb. 23, 1933	Not Fixed
*On Thin Ice	Equity	60 min.	A	5,650 ft.	Ursula Jeans	Moderate quota offering	Feb. 23, 1933	Not Fixed
*One Precious Year	Paramount	75 min.	A	6,894 ft.	Anne Grey, Owen Nares, Basil Rathbone	Fair average programme picture with star pull	Feb. 23, 1933	Aug. 28, 1933
Penal Code, The	Pathé	66 min.	A	6,016 ft.	Regis Toomey, Helen Cohan, Pat O'Malley	Safe two-feature programme booking	Feb. 16, 1933	Not Fixed
*Perfect Understanding	United Artists	80 min.	A	7,200 ft.	Gloria Swanson, Lawrence Oliver, Nigel Playfair	Good popular booking with powerful star angles	Feb. 2, 1933	Aug. 7, 1933
Polar Thrills	Gaumont	60 min.	U	5,462 ft.	Native cast	Good interesting feature	Feb. 2, 1933	Not Fixed
Racing Strain, The	Butcher	60 min.	U	5,640ft.	Wallace Reid, jun., Phyllis Barrington	Safe supporting fare for the masses	Feb. 23, 1933	Not Fixed
Rough Riding Romeo	Universal	58 min.	U	5,217 ft.	Tom Mix, Ruth Hall	Very good supporting feature	Feb. 2, 1933	Not Fixed
Secret Agent, The	P.D.C.	80 min.	A	7,650 ft	Harry Piel, Maria Solveg	Novelty booking with potential mass appeal	Feb. 23, 1933	Not Fixed
Sign of the Cross	Paramount	112 min.	A	10,680 ft.	Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton	Excellent general booking	Feb. 2, 1933	Not Fixed
Silvertip	Butcher	44 min.	U	4,075 ft.	——	Good supporting feature for all classes	Feb. 23, 1933	Not Fixed
Souls for Sables	Wardour	62 min.	A	5,611 ft.	Natalie Moorhead, Jack Mulhall, Montague Love	Useful supporting feature for the masses	Feb. 16, 1933	July 24, 1933
*Strange Evidence	Paramount	65 min.	A	6,484 ft.	Leslie Banks, Carol Goodner, George Curzon	Useful supporting offering for better-class halls	Feb. 2, 1933	Not Fixed
*Taxi to Paradise, A	Fox	45 min.	A	4,042 ft.	Binnie Barnes, Garry Marsh	Useful supporting feature	Feb. 9, 1933	April 3, 1933
They Just Had to Get Married	Universal	66 min.	A	6,000 ft.	Zasu Pitts, Slim Summerville	Very good comedy booking	Feb. 2, 1933	Not Fixed
Thrill of Youth	Gaumont	65 min.	A	5,950 ft.	June Clyde, Allan Vincent, Matty Kemp	Useful programme booking	Feb. 2, 1933	Not Fixed
To-Night Is Ours	Paramount	75 min.	A	6,701 ft.	Claudette Colbert, Fredric March	Very good general booking	Feb. 23, 1933	July 24, 1933
Under-Cover Man	Paramount	75 min.	A	6,634 ft.	George Raft, Nancy Carroll, Gregory Ratoff	Very good general booking	Feb. 9, 1933	June 26, 1933
Voice of Israel, The	Wardour	64 min.	U	5,812 ft.	Rabbi Maurice Teshnor	A proposition solely for Jewish audiences	Feb. 23, 1933	Not Fixed
*Yes, Madam	Fox	47 min.	U	4,110 ft.	Frank Pettingell, Kay Hammond, Harold French	Good supporting feature for the masses	Feb. 16, 1933	Not Fixed

...ED IN MARCH, 1933

Date.	Title.	Renter.	Reg. No.	Running Time Min.	Certificate.	Length.	Stars.	Poster.	"Kine." Review Date.
Mar. 20	One Way Passage	Warner	F.7932	68	A	6,156	Kay Francis, William Powell	1/48, 1/12, 1/6	Oct. 6, 1932
,, 6	Out of Singapore	Pathé	F.8104	67	A	6,100	Noah Beery, Dorothy Burgess, Miriam Seegar	1/12, 1/6	Dec. 1, 1932
,, 6	Payment Deferred	M-G-M	F.8046	85	A	7,269	Charles Laughton, Maureen O'Sullivan	1/48, 1/12, 2/6	Nov. 10, 1932
,, 13	Penalty of Fame	Universal	F.7975	78	A	7,198	Lew Ayres, Maureen O'Sullivan	— — —	Oct. 20, 1932
,, 9	*Reunion	M-G-M	Br.8060	61	U	5,476	Stewart Rome	1/12, 2/6	Nov. 17, 1932
	*River House Ghost	First National	Br.8254	53	A	4,788	Florence Desmond, Hal Walters, Mike Johnson	1/48, 1/12, 1/6	Dec. 8, 1932
,, 13	*Say It With Music	W. & F.	Br.8080	70	U	6,298	Jack Payne, Percy Marmont	1/48, 1/12, 2/6	Nov. 17, 1932
,, 27	Sherlock Holmes	Fox	F.8159	61	A	5,602	Clive Brook, Miriam Jordan	1/48, 1/12, 2/6	Dec. 8, 1932
,, 27	*Sleepless Nights	Wardour	Br.8059	73	A	6,500	Stanley Lupino, Polly Walker	1/48, 1/12, 1/6	Nov. 10, 1932
,, 20	Sporting Widow, The	Paramount	F.7864	70	U	6,334	Alison Skipworth, Richard Bennett, George Raft	1/48, 1/12, 2/6	Sept. 22, 1932
,, 20	Sport of A Nation	Universal	F.8053	75	U	6,641	Richard Arlen, Gloria Stuart, James Gleason	— — —	Nov. 17, 1932
,, 13	Strange Adventure, A	P.D.C.	F.8205	64	A	5,753	Regis Toomey, June Clyde	1/12, 1/6	Dec. 22, 1932
,, 13	Strange Interval	M-G-M	F.8038	105	A	9,723	Norma Shearer, Clark Gable	1/48, 1/12, 2/6	Nov. 10, 1932
,, 20	Strange Roads	Butcher	F.8048	60	A	5,866	William Collier, Jnr., Barbara Kent	1/48, 1/12, 1/6	Nov. 10, 1932
,, 13	Tess of the Storm Country	Fox	F.8142	77	A	7,056	Janet Gaynor, Charles Farrell	1/48, 1/12, 2/6	Dec. 8, 1932
,, 27	Thirteen Women	Radio	F.8108	60	A	5,365	Irene Dunne, Ricardo Cortez	1/12, 2/6	Dec. 1, 1932
,, 20	Three On A Match	First National	F.8077	64	A	5,729	Warren William, Joan Blondell, Ann Dvorak	1/48, 1/12, 1/6	Nov. 17, 1932
,, 20	Too Busy To Work	Fox	F.8127	75	U	6,878	Will Rogers, Marian Nixon	1/48, 1/12, 2/6	Dec. 8, 1932
,, 13	Vanishing Frontier	Paramount	F.7877	60	U	5,710	Johnny Mack Brown, Evelyn Knapp	1/48, 1/12, 1/6	Sept. 22, 1932
,, 6	Way of Life, The	First National	F.7988	70	A	6,335	Loretta Young, George Brent, David Manners	1/48, 1/12, 1/6	Oct. 27, 1932
,, 20	White Zombie	U.A.	F.7880	66	A	6,275	Bela Lugosi	1/48, 1/12, 2/6	Sept. 22, 1932
,, 20	Without Honours	Pathé	F.8140	61	U	5,659	Harry Carey, Mae Busch	1/6	Dec. 8, 1932
,, 20	*Wonderful Story, The	Sterling	Br.8010	75	A	6,423	E. Bransby Williams, Wyn Clare, John Batten	— — —	Oct. 27, 1932
,, 27	*World, the Flesh and the Devil, The	Radio	Br.8107	54	A	4,805	Isla Bevan, Harold Huth	1/12, 1/6	Dec. 1, 1932

...ith an asterisk denote British Pictures.

Printed and Published for the Proprietors, Kinematograph Publications Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.

"The Secret of Madame Blanche"

Irene Dunne, one of the most gifted and attractive stars of the screen, has a powerful emotional role in THE SECRET OF MADAME BLANCHE, which tells a dramatic story of the love of an American actress for a young man prominent in English society. Phillips Holmes and Lionel Atwill are also in the cast of this picture, which, although possessing many tear-compelling moments, is not without its lighter side

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
As the Devil Commands (U.A., Columbia)—American.	70 min. (A)	Alan Dinehart, Mae Clarke, Neil Hamilton.	Exceedingly clever performance by star in a murder mystery drama which ingeniously turns on the perfect crime theme. Sound support and efficient direction complete the strong entertainment.	Very good general booking.
Clancy of the Mounted (Universal)—American.	12 eps. (U)	Tom Tyler, Jacqueline Wells. Earl McCarthy.	Lively drama of the North West Mounted Police serialised. Story conventional, but thrills staged with realism, acting sound, and backgrounds picturesque.	Good serial offering.
*Daughters of To-day (United Artists)—British.	75 min. (U)	George Barraud Betty Amann, Marguerite Allan.	Slow, scrappy drama, unimaginative in treatment, thin in story values, and amateurish in characterisation.	Quota booking for the very unsophisticated.
East of Fifth Avenue (U.A., Columbia)—American.	65 min. (A)	Leo Carrillo, Dickie Moore, Lois Wilson.	Gangster drama, approached from a new and human angle, by-play amusing, interests varied, and characterisation bright. Real entertainment in a nutshell.	Capital programme booking.
Face in the Sky (Fox)—American.	70 min. (A)	Spencer Tracy, Marion Nixon.	Rural drama spiced with fair-ground atmosphere, concluding in New York. Good characterisation and acting by stars.	General dramatic offer.
*Good Companions, The (Ideal)—British.	113 min. (U)	Edmund Gwenn Jessie Matthews.	Colourful adaptation of J. B. Priestley's best seller, redolent of English atmosphere with some excellent acting.	Obvious box-office winner.
Haunted Barn, The (Universal)—Australian.	43 min. (A)	Donald Warne, John Maitland.	Comedy thriller of ghost-haunted barn with slight love interest and popular humour.	Fair quota comedy booking.
Hello Everybody (Paramount)—American	70 min. (U)	Kate Smith, Randolph Scott, Sally Blane.	Rural drama, a simple, refreshing combination of sentiment and song, which effectively exploits the popular American radio crooner. Sound support and delightful atmosphere.	Good entertainment for the masses.
Madame Butterfly (Paramount)—American.	85 min. (A)	Sylvia Sidney, Cary Grant, Charlie Ruggles.	Tender, romantic drama, picturesquely staged, and strong in feminine appeal. Moving performance by star atones for leisurely development.	Very good popular booking with drawing title.
*Out of the Past (Warner)—British.	54 min. (A)	Joan Marion, Lester Matthews.	Popular romantic drama, with a blackmail theme. Good situations, popular sentiment, and sound characterisation.	Safe supporting attraction.
Savage Girl (Pathe)—American.	65 min. (U)	Rochelle Hudson, Walter Byron, Harry Myers.	Jungle romantic comedy drama, the far-fetched story of which is cloaked by novel treatment. Good cast and presentation.	Adequate supporting entertainment for the masses.
Secret of Madame Blanche, The. (M-G-M)—American.	80 min. (A)	Irene Dunne, Phillips Holmes, Lionel Atwill.	Panoramic drama of mother love, cleverly handled and staged with conviction. Strong emotional appeal, and sensitive acting.	Very good general booking.
*She Was Only A Village Maiden. (M-G-M)—British.	61 min. (A)	Anne Grey	Unsophisticated love story of an emancipated young woman. Elderly spinsters provide quiet humour. Star has charm.	Useful quota inclusion in general programmes.
*Stolen Necklace, The (Warner)—British.	50 min. (A)	Joan Marion, Lester Matthews.	Fantastic thick-ear melodrama, with Oriental flavour. Unconvincing story, and amateurish treatment.	Quota offering for unsophisticated audiences.
Terror Trail (Universal)—American.	60 min. (U)	Tom Mix, Naomi Judge.	Clean, straightforward Western drama, spiced with lively humour and exhilarating horsemanship.	Safe outdoor attraction.
*To Brighton with Gladys (Fox)—British.	50 min. (U)	Harry Milton, Constance Shotter.	Lively comedy introducing a penguin. Amusing and well done.	Very good humorous booking.
White Flame, The (Bayley)—German.	80 min. (U)	Leni Riefenstahl Hannes Schneider.	Exquisitely photographed sporting picture which brings to the screen all the exhilarating thrills of skiing. Subject interesting, but unduly prolonged for average halls.	Capital proposition for specialised halls.

* A British Picture.

REVIEWS FOR SHOWMEN

Madame Butterfly

Paramount. American (A). Directed by Marion Gering. Featuring Sylvia Sidney, Cary Grant and Charlie Ruggles. 7,725 *feet. Released July* 3, 1933.

TENDER, poignant romantic drama, strong in feminine appeal, picturesquely adapted from the play by David Belasco which inspired the famous opera. The development is rather leisurely during the first half, but the delightfully sensitive acting of Sylvia Sidney brings fine emotionalism to the slender theme as the story progresses, and draws tears from the memorable ending.

Imaginative direction and clever camera work result in the delicate pathos of the story being preserved, and the complete entertainment, given box-office strength through its good title, has all the promise of a popular success.

Story.—Lieut. Pinkerton, of the U.S. Navy, calls at a Japanese station with his friend, Lieut. Barton, and is persuaded by him to visit the haunt of captivating geishas. He is attracted by the demure Cho Cho San, and marries her according to Japanese laws, but their idyll comes to an end with his shore leave.

He promises her that he will return when the robins mate, but, back in the States, he soon forgets Cho Cho San and marries an American girl. Although his desertion constitutes a divorce, Cho Cho San remains faithful to him, much to the chagrin of her relatives. News of Pinkerton's next visit to the station comes to Cho Cho San, and she prepares to welcome him with her son, but when she finds that he is married she turns him away without revealing her secret, and takes her own life, faithful to the last according to her custom.

Acting.—Sylvia Sidney is made up with astonishing conviction as Cho Cho San, and acts with appealing sincerity. Her delicate portrayal brings charming sentiment to the theme and invests it with undeniable emotional strength.

Cary Grant is suitably cast as Pinkerton, Charlie Ruggles introduces welcome light relief, and Sandor Kallay, Irving Pichel, Helen Jerome Eddy and Edmund Breese are all good in supporting rôles.

Production.—Although greater use could have been made of Puccini's fine score, the picture is treated with delicate imagination which enables it to survive its slow opening. The unhappy plight of the faithful geisha is depicted in tender colours through the clever acting of Sylvia Sidney and the delicate fabric of the story is embellished with delightful by-play.

The feminine angle is concentrated upon with unfailing effect, and the freshness and fragrance of the film come as a welcome change and fully atone for the absence of two of the considered essentials, punch and action.

Settings and Photography.—The Japanese interiors and exteriors are tastefully and artistically devised, while lighting and photography are excellent.

Points of Appeal.—Title, clever performance by Sylvia Sidney, good support, charming sentiment, feminine and emotional appeal, and effective direction and presentation.

Out of the Past

Warner. British (A). Directed by Leslie Hiscott. Featuring Joan Marion and Lester Matthews. 4,642 *feet. Release date not fixed.*

ROMANTIC drama, played against big city backgrounds, which neatly turns on blackmail. The story is quite good, and a sound cast draws from it holding situations which are tempered with refreshing sentiment. The film has feminine as well as popular appeal, and this, together with its convenient length, makes it an attractive quota offering.

Story.—Frances Dayton, an attractive girl down on her luck, contemplates suicide, but is saved from a watery grave by a solicitor who engages her to pose as co-respondent in a divorce action. Her innocent efforts result in Leslie Fairbrother, a wealthy man, gaining his freedom, and her monetary reward enables her to secure a position in a big store. In the passing of time Frances becomes managing director of the store, and is engaged to Gerald Brassard, son of the chairman.

Fairbrother, an old friend of Gerald, returns from abroad and immediately recognises Frances, but they determine to keep their secret. A crooked speculator, however, learns of the divorce, and tries to blackmail Frances into making her directors accept an unstable proposition, but she refuses to be intimidated, and her strength of character enables her to surmount all difficulties and find romance.

Acting.—Joan Marion gives a performance of promise as Frances and shows quite a firm command of the emotions. Lester Matthews is good as Fairbrother, and the supporting honours are shared by Eric Stanley, Aubrey Dexter and Henry Mollison.

Production.—The story has some claim to ingenuity, and is all the more holding and interesting for being allowed to run to its logical conclusion. Strong drama and tender romance walk hand in hand, and unpretentious but adequate backgrounds supply good atmosphere. The film has all the essentials of an acceptable supporting proposition, plus eligibility for Quota purposes.

Settings and Photography.—The interiors are selected with care and admirably fit the action.

Points of Appeal.—Neat story, popular drama, pleasing sentiment, sound characterisation and direction.

The Secret of Madame Blanche

M-G-M. American (A). Directed by Charles Brabin. Featuring Irene Dunne, Phillips Holmes and Lionel Atwill. 7,505 *feet. Release date not fixed.*

MOTHER-LOVE melodrama, extremely well acted and presented, fashioned in the same popular mould as "Lullaby" and "Madame X." The story covers a lifetime, and the sentimental journey depends upon coincidence for its irresistible emotional appeal, strong drama, and happy ending.

Every phase of the artless, but wide, entertainment is handled with experienced skill, and the complete film represents a first-class popular attraction.

Story.—Sally, a chorus girl, marries Leonard, son of Aubrey St. John, an arrogant aristocrat, but is left destitute when Leonard shoots himself rather than accede to his father's demand that he divorce her. She goes to France and supports her baby son, Leonard, jun., by singing in a low café.

When Aubrey learns that he has an heir he uses the machinery of the law to take Leonard from Sally and brings him up as his own son. Years afterwards Leonard comes to France with the British Expeditionary Forces and, by a strange coincidence, gets involved in a shooting affray in a café owned by Sally. Sally recognises him and tries to shield him at his trial. She fails, however, but her nobility brings about a reunion between mother and son, which not even the law and Aubrey can disturb.

Acting.—Irene Dunne runs the whole gamut of the conventional mother-love emotions with great sincerity and tenderness, and wins a full measure of feminine sympathy. Phillips Holmes and Douglas Walton are adequate as Leonard senior and junior, and Lionel Atwill gives a strong portrayal as the arrogant Aubrey.

Production.—Good characterisation and atmosphere bring life to the lachrymose story and arresting situations, discreetly tempered with popular mother-love sentiment, follow in smooth succession, building up entertainment of wide appeal.

The plot works its way through interesting periods, and the constant change of fashion and habit, illustrated by good technical work and detail, gives colour to the play, enabling it to intrigue the eye as well as touch the more susceptible emotions. Everything that the average audience demands is here, and it is presented in a workmanlike manner.

Settings and Photography.—London in the 'nineties, with its tuneful musical comedies, pre-war Paris, and the gay city slightly dimmed by the horrors of war, figure in the backgrounds and contribute to convincing atmosphere.

Points of Appeal.—Popular sentimental story, good drama, convincing characterisation, realistic atmosphere, painstaking detail and experienced direction.

The White Flame

Bayley. German (U). Directed by Leni Riefenstahl. Featuring Leni Riefenstahl and Hannes Schneider. 7,521 *feet. Release date not fixed.*

A MAGNIFICENTLY photographed ski-ing picture which employs a very slight story upon which to hang its exhilarating thrills. The action is played against superb Alpine scenery, and clever camera work, in which the slow-motion device plays a prominent part and does full justice to the subject.

The picture's length is against its inclusion in the average programme, but its fine novelty values should make it capital attraction for specialised and high-class halls.

Production.—The slight story tells of a girl who desires to become proficient in ski-ing, finally succeeds after many amusing mishaps, and graduates by taking part in a thrilling cross-country "fox-hunt." The slender narrative, which is made clear by superimposed titles, serves as a useful medium for introducing for the screen all the thrills of ski-ing and other popular winter sports.

The technical side of the film is truly amazing, and seldom has finer photography been seen on the screen, but after a few reels the picture becomes a trifle monotonous through repetition and runs to a length which limits its entertainment to specialised halls. Its faults, however, can easily be remedied, and judicious scissoring would turn it into a universal marketable proposition.

Points of Appeal.—Exhilarating thrills, superb photography, naïve humour and magnificent snow-covered scenery.

Terror Trail

Universal. American (U). Directed by Armand Schaefer. Featuring Tom Mix and Naomi Judge. 5,400 *feet. Release date not fixed.*

SIMPLE, obvious but refreshing outdoor drama, with plenty of action, hard riding, fights and lively fooling. The staging is spacious and picturesque, and Tom Mix gives a dashing performance. It is his sparkling portrayal, together with good technical work, which cloaks the transparency of the story and makes the film a safe, popular supporting attraction.

Story.—Tom Munroe, an adventurous rancher, is called to Silver City, Arizona, to curb the activities of horse thieves and bandits. He soon discovers that the secret head of the gang is Ormsby, the town's leading citizen, and, after much excitement, rounds up the culprits and saves Casino, young brother of Norma, whom he has learned to love, one of Ormsby's unwilling accomplices.

Acting.—Tom Mix fights, rides and lassos with great skill and vigour, Raymond Hatton is good in a comedy rôle, Naomi Judge is a modest heroine, John St. Polis is a disarming crook, and the rest of the types are sound.

Production.—The familiar, ingenuous story is told with a briskness which gives new life to the hectic situations, and clean comedy and simple romance provide the engaging by-play.

Settings and Photography.—The scenery is very fine and the camera does full justice to the horsemanship and fights.

Points of Appeal.—Clean, straightforward story, good cast, action, thrills, love interest and comedy.

The Good Companions

Ideal (Gaumont-British—Welsh Pearson). British (U). Directed by Victor Saville. Featuring Edmund Gwenn, John Gielgud and Jessie Matthews. 10,146 *feet. Released April* 24, 1933.

BIG box-office success is assured for this ambitious picturisation of J. B. Priestley's best-seller. For not only has the book had an outstanding reception, but, as a play, it has toured the provinces with markedly favourable receptions.

It was a big undertaking to try and get the spirit and characterisations of the author's detailed and almost biographical studies into a single feature, and if Victor Saville has not wholly succeeded, he at any rate gives a colourful picture of the life of a touring concert party and a most pleasing English atmosphere. Acting is very good, and production generally polished.

Story.—Briefly the story shows how Jess Oakroyd, a Yorkshire joiner; Inigo Jollifant, a schoolmaster; Morton Mitcham, a trouper of the old school; Miss Trant, a spinster of thirty, leave home for various reasons and by the machinations of fate find themselves in company with "The Dinky Doos," a concert party, stranded on the road.

Miss Trant, as an adventure, finances them as a new troupe —"The Good Companions." After hard struggles, they make a success, during the course of which Jollifant falls in love with Susie Dean, the soubrette of the show.

His clever song-writing gets him known, and he induces a big producer to see the show—and Susie. That night a rival entertainer gets roughs to barrack the performance, a riot ensues, followed by a fire. Everyone escapes unhurt, and luckily the big producer has seen enough of Susie to engage her for a London show with Jollifant as conductor.

Acting.—As the good-natured, philosophical Jess, Edmund Gwenn is excellent, while Mary Glynne perhaps a trifle too restrained, is well in character as Miss Trant.

Jessie Matthews brings a sparkling vivacious personality to the rôle of Susie, and puts over several song numbers very successfully.

John Gielgud is admirably cast as Jollifant, and Percy Parsons' bluff rendering of the old trouper, Morton, is effective, as is A. W. Bascombe's interpretation of the comedian and manager of the "Dinky Doos."

But one of the hits of the whole feature is the brief appearance of Max Miller as a music publisher's agent—a rich piece of comedy characterisation which is all the more telling for being so true to type.

Production.—One cannot help but admire the way in which Victor Saville has tackled a very big job, and there is little wonder that he has not been quite able to give us the entire spirit and character of the book.

On the other hand, his characters as such are well presented and the life of a touring concert party with its ups and down, its jealousies, its hopes, and its fears has been introduced in an effective manner.

Too much footage has perhaps been alloted to rehearsals of the troupe and their actual performances, the consequence being that while the characters express types they are of a vague rather than a detailed description.

Taking it all in all, the production is praiseworthy and undoubtedly a winner from the box-office point of view.

Settings and Photography.—Diverse English countryside exteriors very pleasantly photographed with well-set concert hall and small hotel and lodging interiors.

Points of Appeal.—The pull of the book and play, the excellence of the acting, and the novel design of the film as a whole

The Stolen Necklace

Warner. British (A). Directed by Leslie Hiscott. Featuring Joan Marion and Lester Matthews. 4,444 *feet. Release date not fixed.*

FANTASTIC thick-ear melodrama, very theatrical in conception and amateurish in execution. Its naïve, artless robustness, however, may serve to get it by in industrial areas for quota purposes.

Story.—Three sailors visit a Chinese temple and rob an idol of a valuable necklace. The priest curses them and only one succeeds in reaching England alive with the jewel. The priest follows and pays a bunch of cut-throats to retrieve the necklace. The sailor is knocked down by a car and the necklace comes into the possession of the driver, Colonel Hunter. Its evil spell immediately overtakes Hunter, who is murdered by one of the cut-throats in such circumstances as to incriminate his son, Tom. Tom's sister, Diana, determines to prove her brother's innocence, however, and she eventually succeeds with the help of her fiancé, Clive.

Acting.—The principal rôles are played by Joan Marion, Lester Matthews, A. Bromley Davenport and Charles Wyndham, but the story does poor justice to their talents.

Production.—This picture, which smacks of the potted serial, is full of loopholes which not even the good cast can conceal. Threads are picked up and dropped for no apparent reason, and it is left to fights and machine-made thrills, not too accurately timed, to furnish a little excitement.

Settings and Photography.—The Oriental sequences are unconvincing, while the English interiors are obviously studio.

Points of Appeal.—A few fights and modest thrills.

She Was Only a Village Maiden

M-G-M. British (A). Directed by Arthur Maude. Featuring Anne Grey. 5,487 *feet. Release date not fixed.*

ALTHOUGH somewhat artificial, there is adequate entertainment in the love story of a young woman who is emancipated from a strict household at the age of thirty-two. The personality of Anne Grey, which is in advance of the film's technical qualities, assists to provide a useful Quota inclusion in the general programme.

Story.—Priscilla Prothero, in the early 'thirties, under the provision of a relative's will, leaves the home of her two starchy sisters. She falls in love with a boy of twenty, and in efforts to conceal the fact from him announces her engagement to her solicitor. She tells other members of the household that she is engaged to an elderly roué. On a visit to her sisters, the three men, including a clerical admirer, turn up to see her. After disposing of the various suitors in turn, she becomes engaged to the solicitor.

Acting.—Anne Grey shows capabilities of stellar quality as Priscilla, though they are not advantageously produced. Of the men, Lester Matthews as the successful suitor and Carl Harbord as the infatuated youth give sound performances. Other rôles are sensibly handled.

Production.—Arthur Maude has failed to make the characters altogether convincing, though he has provided some amusing sequences showing the correct attitude of the old-fashioned spinsters.

Priscilla's reactions to them and to her various admirers are apt to be hazy at times. There is, however, quite a good final scene smacking of burlesque where she uses disguise to assist her dismissal of the unwanted suitors.

Settings and Photography.—Charming country house exteriors, with shots of an aeroplane, are well lighted. Interiors are somewhat restricted, but tasteful.

Points of Appeal.—Innocuous story for all the "A" certificate. Cheerful atmosphere, English setting, and Anne Grey's ability.

The Savage Girl

Pathé. American (U). Directed by Harry Fraser. Featuring Rochelle Hudson, Walter Byron and Harry Myers. 5,900 *feet. Release date not fixed.*

BIG-GAME comedy-drama, an exaggerated story of jungle life which relies more upon its novelty values than approximation to realism for its entertainment. The far-fetched story includes romance, humour and thrills within its scope, however, and the players do their best to see that the varied elements register. Average supporting offering for other than sophisticated audiences.

Story.—Amos P. Stitch, an eccentric millionaire, slightly addicted to drink, decides to equip his home with a private zoo and commissions Jim Franklin, a big-game hunter, to take him to Africa in search of wild animals, which they intend to capture alive. Once in the jungle, they cross swords with a white girl, who holds sway over the natives and animal kingdom. Franklin, however, saves her from the unholy attentions of one of the expedition and wins her co-operation and love.

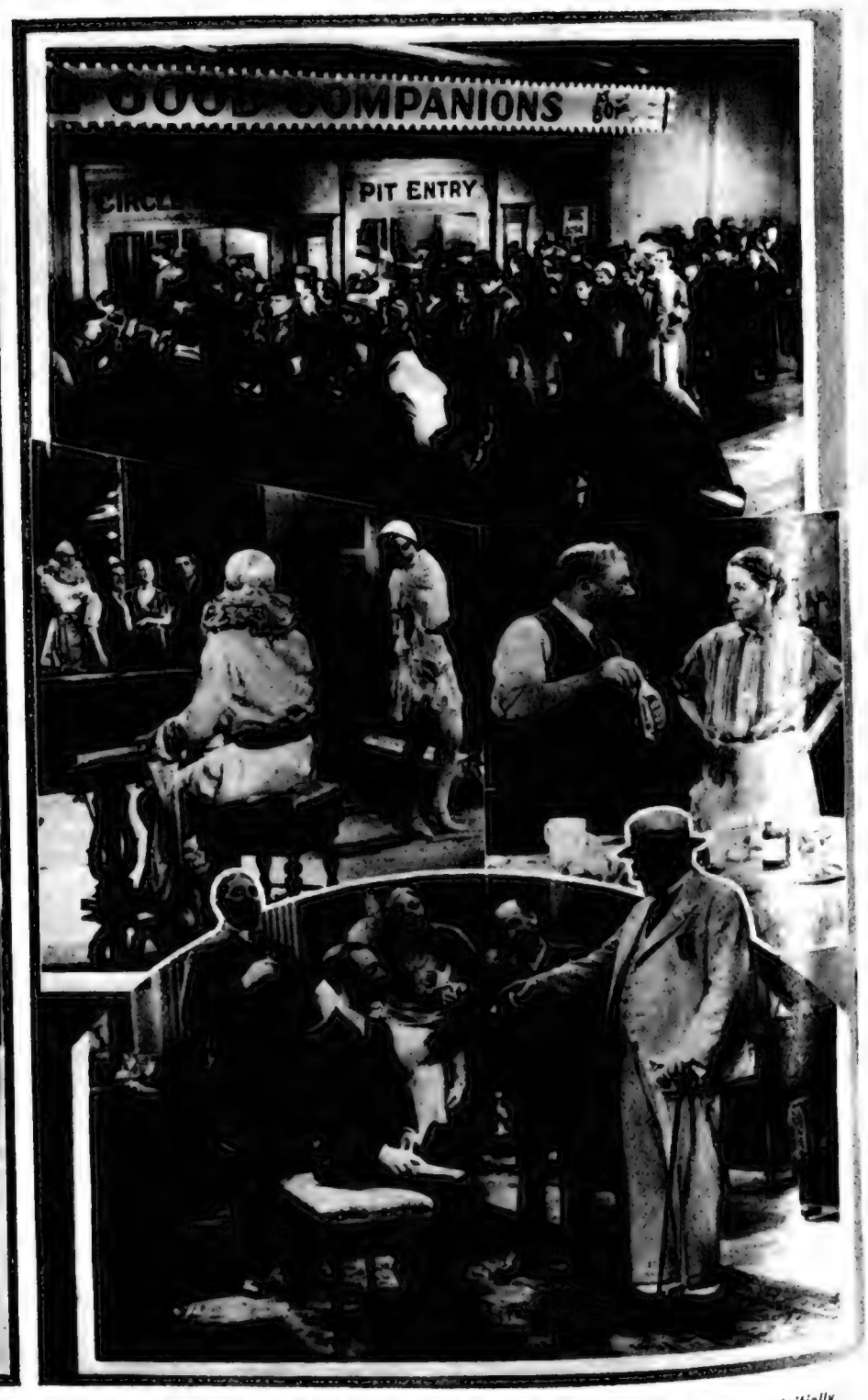
Acting.—Walter Byron cuts quite a dashing figure as the virile young hunter and brings some conviction to the part. Rochelle Hudson is attractive and is discreetly silent as the girl, and Harry Myers lends humour to the proceedings as the alcoholic Amos Stitch.

Production.—This picture, which tries to steer the middle course between "Tarzan" and "Bring 'Em Back Alive," fails to keep an even keel through a superabundance of humour. The bibulous gentleman's insistence upon taking a taxi with him into the heart of the jungle, for instance, robs the film of some conviction. Its novelty values, unusual romance and strong animal thrills, however, provide entertainment sufficiently varied to intrigue the masses.

Settings and Photography.—The jungle sequences at times suggest the studio, but they have colour, action and exotic romance.

Points of Appeal.—Novel theme, animal interest, romance thrills and humour.

Incidents from some of the current Columbia offerings being Trade shown by United Artists. (1) Nancy Carroll and John Boles in CHILD OF MANHATTAN—March 3. (2) Regis Toomey and Evalyn Knapp in STATE TROOPER—March 2. (3) Elizabeth Allen in THE SHADOW—March 2. (4) Evalyn Knapp, Thelma Todd and James Murray in AIR HOSTESS—March 1



Scenes from THE GOOD COMPANIONS (Ideal), the Gaumont-British picture which was initially presented before Their Majesties the King and Queen at a Gala Performance held in aid of the Personal Service League at the New Victoria Cinema on Tuesday, with further gala performances in the Provinces. Jessie Matthews, Edmund Gwenn and John Gielgud head the all-star cast

The Haunted Barn

Universal. Australian (A). Directed by F. W. Thring. Featuring Donalda Warne and John Maitland. 3,102 feet. Release date not fixed.

A MODERATE comedy thriller, with fair situations and plenty of dialogue, concerning the adventures of a number of people who take shelter for a night in a ghost-ridden shed. It has quota booking possibilities for popular halls with an uncritical patronage.

Story.—John Moon, an eccentric bachelor with a mania for ghost-hunting, is about to visit a barn which is reputed to be visited by the ghosts of a bushranger and his confederates who were killed by state troopers. The night on which the ghost should appear is stormy, and tramps and an eloping couple, Joan and Ralph, take shelter in the barn. When Moon arrives the action of one of the tramps terrifies the occupants, and the knowledge that lunatics are at large adds to their uneasiness. Complications ensue, but with the morning comes Moon's friends, who reveal a plot to provide him with a thrill, and a doctor, who takes the eloping couple back to the mental home.

Acting.—The players are suitably cast and capably portray the rôles assigned them. Donalda Warne and John Maitland as Joan and Ralph provide a slight love interest. Norman Shepherds as the queer tramp adds an eerie air to the proceedings.

Production.—Under the direction of F. W. Thring an excess of dialogue and detail make the story lengthy, and fuller advantage might have been taken of the comedy angle. A slight love interest is provided, and the comedy, which is left to the tramps, is fair but insufficient. Reproduction of the dialogue is good, and the atmosphere of a haunted house is captured fairly successfully.

Settings and Photography.—A derelict barn setting provides the setting and the necessary eerie atmosphere. Lighting and photography are fair.

Points of Appeal.—Popular haunted house story, humour and quota possibilities.

East of Fifth Avenue

U.A. (Columbia). American (A). Directed by Benjamin Stoloff. Featuring Leo Carrillo, Dickie Moore and Lois Wilson. 5,660 feet. Released July 17, 1933.

SMOOTH, swift-moving gangster drama, which approaches the subject from a new and human angle. The entertainment covers a wide field, and the varied elements are woven into a neat, virile pattern through the delightful characteristion of Leo Carrillo. Capital programme booking with a universal appeal.

Story.—Tony Pasqual, a simple East Side barber, a staunch patriot of his adopted country, takes an interest in Bob Richards, a young war veteran, and helps him to support his widowed sister, Grace, and her son, Dickie. Later Tony and Richards attempt to persuade a foolish young gambler to leave a gambling hell, and in the scuffle Richards is shot dead.

Tony testifies against the murderer, although badly wounded, and the publicity brings him to the notice of a big political boss who determines to use him to gain votes. When Tony learns the truth, however, he ignores all threats and brings about the end of the gang. His courage is rewarded by the hand of Grace.

Acting.—Leo Carrillo gives a most engaging performance as the alien patriot, Tony, and his broken English brings much humour to the role. Lois Wilson is a charming and womanly Grace, Dickie Moore gives a pleasing juvenile performance, and Henry Clive, Eddie Garr and Gino Corrado are all good in support.

Production.—Although the picture has a gangster theme, rough stuff only plays a small part. It is the human side of the story with its romantic sentiment, amusing small child interest, homely by-play and bright dialogue which constitutes the major portion of the wide-awake entertainment. Everything that matters is cleverly compressed and presented with characteristic American slickness.

Settings and Photography.—The interiors are appropriate and always keep in tune with the action, while lighting and photography are up to standard.

Points of Appeal.—Strong, bright story, smooth action, fascinating performance by star, human interest, and smart direction.

Daughters of To-day

United Artists. British (U). Directed by F. W. Kraemer. Featuring George Barraud, Betty Amann and Marguerite Allan. 6,767 feet. Released August 14, 1933.

A SLOW, scrappy, purposeless drama, which ambles along without leading anywhere in particular. The situations never escape from the realms of theatrical artificiality, and the cast fails to rise above the scrappy material. Amateurish stuff, a possible quota feature for the very uncritical.

Story.—Joan and Mavis, daughters of Martin Lincoln, a narrow farmer of the old school, leave home to make their fortune in London. Joan becomes private secretary to Norman Forbes, head of a finance corporation, and Mavis, the flippant one, obtains a job as telephone operator at the same firm.

Forbes is in love with Joan and she with him, but he suspects her of passing on valuable information to a newspaper. Eventually however, he finds that it is Mavis who has been exploited by an astute pressman, and he turns the tables on the pressman when he tries to ruin Joan's father. With Forbes' advice, Lincoln wins a fortune, and Forbes and Joan form a permanent partnership.

Acting.—Betty Amann and Marguerite Allan are the two sisters. George Barraud plays Forbes, Hay Petrie the journalist, and Henry Lomas Lincoln.

Production.—In his desire to cover as much territory as possible the producer, F. W. Kraemer hastily drops many threads and there are times when the continuity is seriously impaired. Little vital drama emerges from the sketchy plot, and no serious attempt has been made to draw contrast between town and country life. Definite lack of purpose is the drama's fundamental fault, and it peters out without touching the emotions or contributing to sound entertainment.

Settings and Photography.—There are a few good country exteriors but the town sequences are cramped, and atmosphere is far from convincing.

Points of Appeal.—Quota angle.

Hello! Everybody

Paramount. American (U). Directed by William A. Seiter. Featuring Kate Smith, Randolph Scott and Sally Blane. 6,272 feet. Released July 31, 1933.

RURAL drama with a simple, homely story, the sturdy pivot of which is Kate Smith, the famous American radio crooner. Although the film is an unblushing boost for the star, she acquits herself amazingly well in the circumstances and helps to bring humour, humanity and song to the refreshing, comprehensive entertainment. Clean, popular stuff, the naive appeal of which is firmly addressed to the masses.

Story.—Hunt Blake, representative of a water power corporation, is sent by his firm to persuade the Smith family to sell their farm to make way for their latest enterprise. The Smiths refuse to sell, but Blake falls in love with Lily, one of the daughters, marries her and takes side with the family against the corporation.

The corporation then resorts to litigation, and Kate, the ample eldest member of the family, promptly goes to New York to make her name in radio. She scores an instantaneous hit as a crooner and uses her fabulous earnings to help her family and neighbouring farmers fight the corporation. Her efforts and self-sacrifice finally lead to a compromise, and peace once again reigns in the valley.

Acting.—Kate Smith is not a great actress, but the part she portrays nevertheless achieves lifelike porportions, and her crooning is certain to delight the wide public secured by her broadcasting and recording. Randolph Scott and Sally Blane take good care of the love interest, while delightful rural types are suggested by Charley Grapewin, Wade Boteler, Erville Alderson and Paul Kruger.

Production.—This drama of rural life follows familiar paths, but in spite of its conventionalities it builds up interest with a sure hand. The human side is quietly stressed, while the contrasting humour is born of clever characterisation.

Although the theme is designed to exploit the vocal fame of the star, the boosting is carried out with discretion, and the comprehensive entertainment is never thrown out of balance. Good atmosphere is preserved throughout, and the film, with all its naïvete, never loses the popular touch.

Settings and Photography.—The rural backgrounds have definite pictorial quality, the interiors are convincing, while studio and cabaret scenes afford effective relief.

Points of Appeal.—The star and her popular crooning, pleasing melody, simple refreshing story, quaint humour, wholesome sentiment, and picturesque atmosphere.

As the Devil Commands

U.A. (Columbia). American (A). Directed by Roy William Neill. Featuring Alan Dinehart, Neil Hamilton and Mae Clarke. 6,296 feet. Released July 10, 1933.

A MURDER mystery drama, an ingenious story of a calculated plan to perpetrate a perfect crime, prompted by a fanatical love, which went astray through an incalculable mischance. The theme is grim and fantastic, but the power of Alan Dinehart's superb acting holds the film firmly together, and enables it to build up powerful suspense. The support and atmosphere, too, are good, and the complete film offers first-class crime entertainment for all classes.

Story.—Waldo, a lawyer, plans to murder his wealthy cousin, an incurable invalid, plant the blame on the cousin's natural son, David Graham, secure the victim's fortune after Graham has paid the penalty of the law, and win the cousin's nurse, Jane Chase, who is in love with Graham.

The crime is committed, but unknown to Waldo, a drunken tramp, Morgan, witnesses the crime. Graham is arrested, but Waldo's scheme goes astray when Graham is convicted, but not sentenced to death. Morgan attempts blackmail, and Waldo then secures Graham's release. His fanatical love for Jane, however, leads him to attempt a further attack on Graham's life, and this time Nemesis overtakes him.

Acting.—Alan Dinehart is amazingly good as Waldo, the fanatical homicide, and his clever work receives fine support from such experienced players as Mae Clarke, Neil Hamilton, Charles Sellon and John Sheehan.

Production.—The story of this picture is written with cleverness and a fine regard for dramatic effect, and its occasional theatricalities are turned into arresting entertainment through the power of the star's acting, the shrewdness of the direction, and the competence of the supporting players.

The grim situations are deftly turned by natural humorous touches, while there is sentiment and pathos in plenty. The film represents a novel departure in crime and, by combining the essentials with the new, provides strong fare of irresistible universal appeal.

Settings and Photography.—The action is mostly confined to interiors, but efficient camera work enables the film to acquire fine atmosphere.

Points of Appeal.—Arresting and ingenious story, good suspense, thrills, popular romantic element, natural humour, fine acting by star, and competent support and direction.

To Brighton with Gladys

Fox. British (U). Directed by George King. Featuring Harry Milton and Constance Shotter. 4,051 feet. Released June 12, 1933.

A DELIGHTFUL penguin forms the high spot of humour in a bright little comedy which can be relied on to tickle the fancy of any audience. For its harmless fun, originality, sound treatment and convenient length it should be guaranteed to liven up any programme.

Story.—Breaking a date with an exacting fiancee in order to save his prospects with a rich uncle, Bertie Penge sets off from the docks in his car to deliver a penguin to the uncle's Brighton home. He is assisted by Florrie, who, when the creature becomes accidentally drunk, disguises it as a baby. Circumstances land the pair in front of the fiancee, with a real baby, after which the engagement is broken off and Bertie and Florrie arrange another.

Acting.—Harry Milton is successful as the cheery purveyor of the penguin, while Constance Shotter is a moderately attractive but competent Florrie. Remaining roles, including that of the penguin, are capably discharged, Kate Cutler providing a sound study of an elderly aunt.

Production.—A conversation between Bertie and his manservant by the aid of brisk dialogue provides a splendid opening gambit, after which the penguin takes charge of the fun and will undoubtedly raise a laugh at every appearance. Scenes on the beach at Brighton keep up the level of entertainment in a long silent sequence, which is praiseworthy in every respect. George King attempts nothing he cannot carry through.

Settings and Photography.—Exteriors in the docks, interiors of a teashop, and crowded London streets give place to some effective shots of Brighton's sea front. Camera work is of sound quality throughout.

Points of Appeal.—The penguin, neatly constructed plot, bright dialogue and length, which is well suited to the theme.

Face in the Sky

Fox. American (A). Directed by Harry Lachman. Featuring Spencer Tracy and Marian Nixon. 6,655 feet. Released May 6, 1933.

THE performance of Spencer Tracy adds considerable entertainment quality to a somewhat desultory story of a country girl who escapes from an unhappy marriage by coming to New York. Harry Lachman's colourful settings and a certain originality in treating an old theme combine to suggest a good booking for the general programme.

Story.—Joe Buck, an ambitious sign painter, befriends Madge, a country girl, who, to avoid an unwelcome suitor, joins the former's travelling outfit. Joe treats her offhandedly, but realises suddenly that he loves her.

In order to save him from imprisonment for abducting her, Madge returns home. Unable at the last moment to marry her countryman, she comes to New York, where she is able to put the final touch to Joe's success as sign artist by becoming his wife.

Acting.—Spencer Tracy puts every ounce into his part, which, without affording him great dramatic possibilities will establish him further as a creator of "tough" character. Marian Nixon provides a sufficiently attractive village maiden, while minor roles are in competent hands. Stuart Erwin contributes an amusing study of a simpleton.

Production.—From rather flimsy plot material, with the aid of striking settings, both in the heart of the country and at night in New York, Harry Lachman has established a colourful human tale. Characterisation, especially of the hero, is sound, while dialogue and freshly treated incident bridge the gulf left by a poor continuity at the finish.

Settings and Photography.—Barns treated with huge sign drawings are a feature of the opening sets, which are followed by picturesque fair-ground exteriors and brilliantly lighted night effects in New York. Interiors are suitable and attractive.

Points of Appeal.—Spencer Tracy's performance, although it cannot be classed with his part in "Twenty Thousand Years in Sing-Sing." Interesting variant of country girl's love story.

SHORTS OF THE WEEK REVIEWED

M-G-M

ICELAND. American (U). Two reels. Release date not fixed.—An interesting Fitzpatrick travel talk, which introduces the audience to the hardy people of Iceland and illustrates the informative commentary with excellent pictorial stuff.

PARAMOUNT

SCREEN SOUVENIRS, S.2—5. American (U). 902 feet. Release date not fixed.—Good novelty attraction which finds its entertainment and fun in resuscitating events and excerpts from dramas of the past.

UNIVERSAL

CLANCY OF THE MOUNTED. American (U). Featuring Tom Tyler, Jacqueline Wells and Earl McCarthy. Serial, twelve episodes. Released June 5, 1933.—Conventional melodrama of the North-West Mounted Police serialised, which covers a good deal of ground at a brisk pace and leads to lively, calculated thrills which are effectively employed to end each episode and whet the patron's appetite for more. The entertainment is artless, but the good cast works hard, and the efforts of the players, together with particularly fine outdoor scenery, makes the film a safe proposition for all halls in which serials are considered an essential part of the programme. The titles of the episodes shown are as follows: "Toll of the Rapids" (1,796 feet), "Brother Against Brother" (1,700 feet), and "Ambuscade" (1,760 feet).

MARRIED OR SINGLE? American (U). 1,896 feet. Release date not fixed.—Good novelty musical short with comedy story weaving the introduction of the singers. Excellent light musical offering.

SHOULD CROONERS MARRY? American (U). 1,864 feet. Release date not fixed.—Good comedy of an irate father who despises his daughter's choice of a crooner husband, but is tricked into sanctioning their marriage. Popular short feature.

NON-STOP VARIETY. No. 2. British (U). 812 feet. Release date not fixed.—This variety short introduces Ada Reeves with a comedy monologue, a snappy dancing act, and a popular light musical selection by the Cecil Parkes Strad Trio. Good light fill-up.

U.A. COLUMBIA

AMONG THE DANCING NATIONS. American (U). 816 feet. Release date not fixed.—A lively Walter Futter Travelaugh, which illustrates the various styles of dancing practised in different parts of the world. The amusing contrasts are accompanied by crisp, fruity commentary.

WARDOUR

THE MIGHTY WORLD. American (U). 2,285 feet. Release date not fixed.—An exceedingly clever short, which illustrates the many scientific theories on evolution. The formation of the world is depicted by remarkably clever shots, and the creation of life from the cell, passing stage by stage to present civilised man, is shown with a true regard for fact which gives the theory conviction and food for thought. The wide subject is condensed with great clarity, and its illustrations are accompanied by clear, lucid commentary. The film brings science to the man in the street, and at the same time makes for entertainment of originality. Excellent short feature.

IS THE
1933 KINE YEAR BOOK
ON YOUR DESK?
Price 10/-: 5/- to Subscribers to the "Kine. Weekly."

"DANGEROUSLY YOURS"

Warner Baxter and Miriam Jordan are featured together in DANGEROUSLY YOURS, which Fox is Trade showing to-day (Thursday). It deals with the adventures of a society jewel thief and a lady detective

"HIS NIGHT OUT"

Scenes from HIS NIGHT OUT, the B.I.P. production, featuring Claude Hulbert, Renee Houston, Binnie Barnes and Judy Kelly which Wardour is Trade showing on Tuesday

PATRON'S CLAIM FOR LOST PROPERTY

Kinema to Appeal in Belfast Case

AN important point has been [illegible] at the Belfast Sessions [illegible] to a kinema's liability [illegible] to lost property, and this [illegible] will be decided whether the matter taken to appeal. The Northern T[illegible] Ltd., who own the Picture House, were sued by a Miss Matilda [illegible] Carryduff, for the loss of a ring.

She stated that on December 26 she cloakroom of the kinema and left the r[illegible] of the wash-basin. Later in the evening the ring and 'phoned the kinema, [illegible] that after a search it could not be advertised in the papers and was put [illegible] a Miss M'Crum, who in her evidence st[illegible] a Miss Moore they found the ring [illegible] and gave it to one of the cashiers [illegible] of the cafe.

Both Miss M'Crum and Miss Moore stated that they could not identify whom the ring was given, although they did an identification parade of the [illegible].

For the defence it was submitted that no liability attached to them. The gratuitous bailee. A notice was posted places, including the cloakrooms, [illegible] whilst the management took every articles which might be left by management could not accept respons[illegible] or damage. The staff were all honourable worthy. They had been employed [illegible] years.

The three cashiers, Misses Elizabeth Hayes and Teresa M'Keown, all gave which they stated that they were on day in question, but no ring was [illegible].

The Recorder gave a decree for [illegible].

ROAD DRILLS NUISANCE AT PUTNEY

Water Board Sued

Before Mr. Justice Luxmoore, Chancery Division, on February 2[illegible] Gray, on behalf of plaintiffs in [illegible] by the General Kinema Theatres, Ltd., against the Metropolitan Water Board, moved for an interim injunction to restrain an alleged nuisance by noise.

It was alleged that in connection with the reconstruction of Putney Bridge the Water Board were relaying water mains near the plaintiffs' theatre. Patrons had complained of the noise of the pneumatic drills and had left the theatre, and it did not follow that they would return. Plaintiffs recognised the importance of the work defendants were doing, and the Water Board had shown a certain amount of consideration. They now, however, proposed to use the drills unrestrictedly.

Mr. O'Hagan, for the Water Board, said the relaying of the pipes would take six weeks. There was a church in the vicinity, and services could not be disturbed. They were also unable to work at night.

His Lordship said this was one of the cases where the work was of public importance and where it was of a temporary character injunctions were not granted. On the other hand, if somebody was suffering serious damage, something should be done. Could defendants confine their drilling between the hours of 7 a.m. and 2 p.m.

Mr. O'Hagan said the defendants did not like to submit to any legal undertaking.

His Worship said that if defendants would undertake to do their best not to work the drills within those hours the motion could stand over.

Mr. O'Hagan said the defendants would use their best endeavours not to use the drills after 2 p.m., but that was not to stop them from drilling if it was necessary.

His Lordship, on that statement, said there would be no order on the motion except that costs should be costs in the action.

"OUTSIDER" APPEAL

No Case for Novelist

The appeal by Mrs. Joan Kelly (Mrs. Sutherland, the novelist), of Hyde [illegible] Kingston, near Lewes, against the decision by Mr. Justice Maugham, in the Chancery Division, of her action against Gaumont House, Ltd., for alleged infringement of copyright in her novel "The Outsider," dismissed on February 24.

In his judgment, the Master of the Rolls said one had to ask oneself, "When you say that, would you say you saw something in the novel, or something which reproduced the play?" A great many of the representations had been instanced were really scenes in the rather than part of the plot.

He thought Mr. Justice Maugham was right in keeping the true perspective of the play, novel and film, and coming to the conclusion that what was represented in the film was in its main structure and most of its detail derived from the play, subject only to the fact that there were additions which were necessary to make what was found in literary form in the play properly represented in pictorial form in the film. Mr. Justice Maugham was quite right, and the appeal would be dismissed with costs.

The Lords Justices concurred.

LIKE WARTIME

Night Raid on the Wire

When two boys were charged with wilful damage to the rear exit door of the Howard Hall, North Shields, William Henry Brown, the manager, said the door was "like a battlefield."

"It is like a battlefield because of the coils of barbed wire I had put up to keep boys out," he continued. "This night they climbed over the wire and deliberately battered down the door. It was completely broken."

The boys were fined 2s. 6d. each, and the father of each of them was ordered to pay 5s. towards the amount of the damage.

"MAID OF THE MOUNTAINS"

A Birmingham Broadcast

The special musical setting arranged for the presentation of the "Maid of the Mountains" at the Beaufort Cinema, Birmingham, during the past week was on Friday evening a feature of the B.B.C. broadcast programme from 9 to 9.30 p.m. F. J. Stuart, the manager, and Reginald New, the organist at the Beaufort, have received numerous letters of congratulation.

PARAMOUNT'S

IMMORTAL CLASSIC

MADAME BUTTERFLY

WITH

SYLVIA SIDNEY

CARY GRANT AND

CHARLIE RUGGLES

NOW PLAYING

TO SENSATIONAL

BUSINESS AT

THE [illegible] A.W.

Paramount Pictures

The world's most stirring love story as a picture supreme in emotional appeal . . . and what a BOX-OFFICE TITLE!

RELEASE DATE

JULY 3

1933

A B. P. SCHULBERG PRODUCTION

THE CAVALCADE O
JAN
NOR
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"IT HAS EVERYTHING. APPEALS
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AMERICAN LIFE

STATE FAIR

JANET GAYNOR · SALLY EILERS
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TO THE WHOLE FAMILY"— THE PRESS.

Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

"THIS WEEK wi
GRACIE
will be re
OCTO
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Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

OF GRACE"

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FIELDS

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33

Radio PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

H4

CLAUDE HULBERT
The PRE-EMINENT RADIO STAR.
in
"His NIGHT OUT"
with
RENEE HOUSTON
OF THE WORLD-FAMOUS HOUSTON SISTERS
directed by HARRY HUGHES
JUDY KELLY.
GUS McNAUGHTON
BINNIE BARNES
BEN WELDEN.
HAL GORDON.
JIMMY GODDEN.
AMY VENESS.
THE LUDICROUS EXPERIENCES OF A YOUNG MAN-ABOUT-TOWN WHO IS MISTAKEN FOR THE LEADER OF A MYSTERY GANG OF JEWEL THIEVES.
By GEORGE ARTHURS and ARTHUR MILLER.
THE SONG "LOVE—TO BE LET OR SOLD," WRITTEN AND COMPOSED BY
PETER MENDOZA
TRADE SHOW
LONDON HIPPODROME
TUESDAY, MARCH 7th, at 3 p.m.
Preceded by a Short:
"BIRD ISLANDS OF PERU"
BIP
"Claude Hulbert is Surely the "Chump-de-Luxe of the British Screen"
CINEMA
WARDOUR

Mary Glynne in THE LOST CHORD, a Twickenham production shortly to be Trade shown by A.P.D.

FROM ALL QUARTERS

Bournemouth Kinema Burglary —Cradley Heath Opening— Charity Shows

During the height of the great gale late on Friday night burglars succeeded in gaining access to West's Pictures, Bournemouth, and stole £4 from the safe.

"With Williamson Beneath the Sea" (P.D.C.) is being retained at the Pavilion, Marble Arch, for this week.

Elaine Barr is the name of the lady organist who played at the Granada, Tooting, during the All Women Week.

Great sympathy is being felt for Mrs. T. J. Rowley, managing director of the Regent Christchurch, whose only son, aged 10 years, is lying dangerously ill as a result of being struck on the head by a ball while playing hockey.

Mr. and Mrs. Ben Travers attended the showing of "Thark," the W. and F. film of Ben Travers' successful Aldwych farce, at the Majestic Picture House, Burnham-on-Sea, last Thursday. The kinema, which is owned and managed by W. Trueman Dicken, was filled to capacity throughout the film's run.

Bristol Renting Changes

The Bristol branch of the Gaumont Co., at 127, Victoria Street, has been closed, and the business transferred to the premises occupied by the Ideal Co., at 7, Bridge Street, Bristol.

The kine.-variety entertainment inaugurated at four A.B.C. halls in the Midlands is to be discontinued after March 4.

Neon lighting is being installed on the front of the Winson Green Picture House, Birmingham.

The front of the Star Cinema, Gravelly Hill, Birmingham, is to be equipped with Neon lighting.

The Majestic Theatre, Cradley Heath, the latest venture of Alderman Ballard, O.B.E., is scheduled to open to the public on March 27. The equipment includes Western Electric Sound System, Ernemann III projectors, Zeiss screens and lenses, Hewittic rectifiers, and the Compton type three-manual Christie organ. H. Graham Longthorn will officiate as manager, with Wm. Sykes as solo organist.

The Broadway Cinema, Shifnal, an enterprise controlled by Messrs. B. and B. Cinemas, Ltd., has reopened to the public following reseating, reconstructed entrance and other improvements.

Lights Out at Doncaster

A total light breakdown at Doncaster on March 1 at 6.30 p.m., held up the shows for nearly half an hour.

Two competitors in a newspaper football competition were presented with their prizes at the Empire Theatre, Liverpool, by George Morrall, of the Birmingham F.C.

At the Empire Theatre and Hippodrome, Liverpool, kinema shows were held last Sunday night in aid of the Mayoress's Distress Fund.

The annual concert at the Regent, Sheffield, in aid of funds for the local blind was given on Sunday evening, when the programme included an interlude by Capt. Harold Dring at the Wurlitzer organ. As a result of five previous concerts £300 has been handed over to the fund.

Donations to the Chesterfield Royal Hospital include the following:—Central Hall, Carr Vale, £10 2s., per E. Dakin; Clay Cross Hippodrome, £2 11s., per H. Minney; Corporation Theatre, Chesterfield, £3 12s.; Hippodrome, Chesterfield, £2 17s.; Seth W. Swale, director, Victoria Enterprises, Ltd., Chesterfield, £2 2s.

Twelve thousand people paid for admission to the Trocadero Kinema, Liverpool, during the first four days of last week, to see "Rome Express." F. J. Smidmore is manager of this theatre.

NO CENSORSHIP BILL IN N. IRELAND

POLICE AUTHORITIES SUPPORT B.B.F.C. DECISIONS

THERE will be no film censorship legislation enacted in Northern Ireland this year, despite the recent efforts of the Film Committee of the Churches to force the Government's hand and its deputations to all manner of heads of Departments.

The Northern Ireland Government has issued its list of bills for the coming session, and a censorship bill is out of the question.

There has been an interesting sequel to the recent silly complaints made by the Film Committee to the Belfast Police Committee. Members of the latter body are declaring that once a film has been passed by the British Board of Film Censors there should be no need for complaints by the Film Committee of the Churches.

It is, therefore, proposed to give effect to this view in a resolution which will come before the Police Committee in the near future. There will be, however, one reservation—if the British Board turn down a film there will be the right as of old for an appeal to the Police Committee to allow it to be shown locally.

The manner in which Irish exhibitors are being looked after during the long drawn-out railway strike is a tribute to the efficiency of the renters' organisation. Since the strike started four weeks ago road transport arrangements for delivery and collection of films have been so well that no exhibitor has had to miss one of his regular performances.

Holywood Next

A new kinema is planned for Holywood, County Down, where there is one already. The new house will be erected on the site of the old police barracks on the main Belfast to Bangor road. Plans will be deposited in the course of the next week.

CAPITOL, DIDSBURY

NEW BUILDING TO OPEN IN MAY

All the wonders of modern theatrecraft will be embodied as features of the rebuilt Capitol, Didsbury, Manchester, which opens in May. It is proposed to run fifty-fifty stage and kinema show.

The new theatre, which is owned by R. C. Roy and managed by C. Charlton, will surpass the old building—modern as it was.

There will be, for example, the autodrop lift—the first of its kind in the country—which is in reality a bridge 24 ft. long and 6 ft. wide which will carry a complete orchestra.

This bridge can remain hidden in the grid 80 ft. above the stage.

The stage will be revolving.

Another feature to the new kinema will be the synchromation of the organ with the correct colour effects.

An entirely new system of Holophane stage auditorium colour-lighting is installed.

WELL-CONDUCTED KINEMAS

BRIERLEY HILL JUSTICES' TRIBUTE

At the annual licensing meeting at the Brierley Hill Police Court during the past week, Supt. Elliott reported that during the year the police paid regular visits to the local kinemas and had always found them well conducted, the class of picture shown was good, and at no time had there been any occasion for complaint.

With regard to the Queen's Hall, Brierley Hill, certain alterations and additions were ordered by the justices and the county architect and these had now been completed. During the year the licence of the Palace Theatre, High Street, Brierley Hill, was renewed. The building had been reconstructed and passed by the justices.

All licences were renewed and an application by E. W. Waldon for a licence for a new kinema, the Coronet, Quarry Bank, was granted.

Tom Tyler and Jacquelene Wells in CLANCY OF THE MOUNTED (Universal)

A group of the committee responsible for the staff dance of the Savoy and Ritz, Edinburgh, which includes managers J. S. Nairn and Kane

THE WEEK IN SCOTLAND

Cinema Club Annual Meeting—Thousand Police at Film Show—Kinema Lighting Enquiry

By Our Own Correspondent

THE committee is desirous of having all accounts squared and balance-sheet made up for the recent fancy dress ball. Will all who have not yet returned their unsold tickets and cash do so immediately to John A. Houston, 90, Mitchell Street, Glasgow?

Nearly 900 dancers took part in the function, and 820 spectators, and there is every possibility of a handsome balance being available for distribution, which will be considered by the members at the annual meeting of the Club, that is, provided ticket returns are sent in immediately.

Cinema Club members are reminded that the annual general meeting of the Club takes place on Friday, March 3, when the office bearers for the ensuing year will be elected. Various drastic suggestions are to be put forward at the meeting, and it is hoped everyone who has the good of the Club at heart will make a point of being present at the annual meeting, if the Club is to continue to function as the only link in the social side of the business in Glasgow.

Police on Parade

The Chief Constable of Glasgow, Captain Sillitoe, leading magistrates, and 1,000 officers and men of the Glasgow police force formed the audience of a performance of Universal's "Radio Patrol" at the Orient Kinema, Gallowgate, Glasgow.

J. CLARK

The film deals with the American system of police patrol with radio-equipped cars, and the Chief Constable showed wholehearted interest in it, urging every member of the police force to see the film.

J. Clark, manager of the Orient Kinema, who arranged the showing, obtained a tremendous publicity result in the Press, the *Bulletin*, *Daily Sketch*, *Evening News*, *Herald*, *Daily Express*, *Eastern Standard*, *Daily Mail*, and *Evening Times* covering the event with pictures and stories.

J. Clark also obtained radio-equipped cars from both the *Daily Express* and the Marconi company, and used these extensively in his campaign.

Flag War Continues

Manager George Guthrie, of the Regal, Stirling, is carrying his battle of the Royal standard another stage. Several weeks ago he was ordered by the Lyon King of Arms to take down the Scottish Standard which was flying from the flagstaff of the Regal. Legal advice has since been taken, and on the advice of the Secretary of State for Scotland that there is no necessity to discourage the display of the flag, Mr. Guthrie is again raising the Standard, and running the risk of action by the Lyon King of Arms.

Due celebration was made last Saturday, January 25, when a fancy dress parade started from the front of the picture house, and during the progress a collection was made for the Stirling Royal Infirmary. Previous to the starting off, the Scottish Standard was rehoisted above the kinema.

Glasgow Disturbance

When the Chief Constable of Glasgow attempted to give an address in a Glasgow kinema last week to the unemployed as one of a series given by clergymen and others, a rowdy element in the audience would not listen to him.

He reported this to the magistrates, who have asked for a report from the Master of Works Department on the lighting conditions in the kinema in question and in other places of entertainment in the city. Five senior magistrates have been instructed to go into the matter and report.

Unemployed Matinee

Jack Hylton was present at a matinee for the unemployed held in the New Star Picture House, on Tuesday, February 21. The firemaster of Paisley was also present and gave an address on the subject of "Fire Fighting."

Lodge Anima

Members are reminded of the regular meeting of Lodge Anima on Friday first, March 3, in the Masonic Halls, 100, West Regent Street, at 2 o'clock. The annual visitation of the provincial Grand Lodge of Glasgow office bearers takes place, and the R.W.M. desires a large turnout of brethren and visitors. A Harmony will follow the meeting.

Scottish Travel Film

There were privately shown in the Palace Picture House, Edinburgh, last week two scenic films of Scotland which have been prepared for the Scottish Travel Association by the Association's official photographers, the National Progress Film Co., Ltd., with the view of attracting tourists to Scotland.

The films are entitled "Scotland: A Land of Romance" and "Scotland: The Magic North." They were directed and photographed by Albert H. Arch, and have a spoken commentary by Leonard Caplan.

Soviet Stills in Edinburgh

The Edinburgh Film Guild last week opened an exhibition of Soviet films which supplements the Russian section of their international exhibition held last year. There are stills from current films, photographs of production activities, Russian kinemas, Soviet periodicals, and a striking collection of film posters.

Scottish Production

At India Street the finishing touches are being put to Scottish Films Productions' latest comedy short, which promises to be one of the best pictures turned out by the company. Meanwhile, G. French and G. Thompson, of Zest, are still in the Outer Islands shooting scenes of their Hebridean production.

"Rome Express" at Glasgow

To advertise "Rome Express" (Gaumont) at the Picture House, Glasgow, Manager Ross arranged an attractive scenic model above the entrance of the kinema.

This took the form of a railway bridge across which a model train moved. With the aid of suitable lighting the appearance of the display was enhanced by night.

In addition, a large display of stills showing various stages in the production of the film was displayed in the vestibule.

Glasgow Trade Shows

Paramount Pictures announce the undernoted Trade shows:—

"Hello Everybody," Green's Playhouse, Wednesday, March 15; "Counsel's Opinion," Green's Playhouse, Friday, March 17.

"One Precious Year," Friday, March 3; "Madame Butterfly," Wednesday, March 8; "Tonight is Ours," Friday, March 10, all at Green's Playhouse.

The Alhambra P.H., Perth, has introduced the Ardente system headphones for the use of deaf people visiting the kinema, thus following the lead of some of the Glasgow houses.

Nearly 3,000 Glasgow school children were entertained in Green's Playhouse last week to a special educational film dealing with the cultivation of Empire cocoa, and the production of cocoa and chocolate by Cadbury's.

Owing to the reorganisation of the clerical staff in Fox's Glasgow office, W. Stines, who has been with Fox for a number of years, has now joined the Warner Glasgow office, succeeding Mr. Wyatt, who is now associated with Mark Cowan, of Sterling.

LYMINGTON CHARITY SHOW

The directors of the Lyric Theatre, Lymington, devoted the entire proceeds of the performance on Thursday, February 23, to the Mayor of Lymington's Fund for the Unemployed. One of the most distinguished gatherings seen in the locality for a long time thoroughly enjoyed "Wedding Rehearsal" (Ideal), after which Hector A. McCullie, the general manager of the company, handed the Mayor a cheque for £25 18s. 2d. A member of the local hospital committee, Hector A. McCullie has been responsible for raising several large sums for charity during the past twelve months.

PICTURES THAT REPAY EXPLOITATION

Box Office Values—First National Forthcoming Releases

A POWERFUL line-up of pictures, which, it is claimed, offer unusually strong exploitation and showmanship opportunities, will be released shortly by First National.

Each of these pictures is especially strong in star and story values, offering such famous favourites as Ruth Chatterton, Edward G. Robinson, Warren William, Loretta Young, Joan Blondell, Joe E. Brown, and others, while the majority are backed by spectacular production that gives them a forceful box-office impetus.

The first of these big productions to come before the public is "Tiger Shark," starring Edward G. Robinson, generally released on Monday, February 27. One of the most thrilling sea dramas ever filmed, the story presents many stirring episodes in lives of the tuna fishermen on the coast of Mexico.

The following week, March 6, sees the release of Loretta Young and George Brent in "The Way of Life," a romantic drama with plenty of comedy to make it a strong attraction.

In "The Crash" (March 13) Ruth Chatterton again appears opposite her husband, George Brent. The well-known Readers' Library Publishing Company are issuing the novel of "The Crash" in sixpenny form, thus giving exhibitors the benefit of a ready-made tie-up.

A galaxy of stars appear in "Three On A Match," released on March 20. They are Warren William, Joan Blondell, Ann Dvorak, and Bette Davis, and their appearance merits a strong campaign.

Joe E. Brown in "You Said A Mouthful" (April 10) offers a title that suggests plenty of exploitation gags. This hilarious picture brings Joe E. Brown as a dry-land swimmer, and since much of the comedy takes place on the ocean bed, here is yet further opportunity for showmanship.

Action and thrills constitute the keynote of "Central Park" (April 24), which has just completed a highly successful showing at the New Gallery, London. Joan Blondell, Wallace Ford, Guy Kibbee and Harold Huber are featured.

A powerful drama that comes "straight from the pages of the world's Press" is "The Match King" (May 8), starring Warren William, who takes the rôle of a match magnate whose financial chicanery sets the nations agape. Lili Damita appears in support.

"Twenty Thousand Years in Sing Sing"

An outstanding feature of the programme is "Twenty Thousand Years in Sing Sing" which will be released on June 26, a date when something of more than ordinary power will be demanded by the box-office.

In the important production, "Silver Dollar," which will be available on May 29, Edward G. Robinson is said to have transcended all his previous screen triumphs. "Silver Dollar" is due for an early showing at the Empire, Leicester Square. Warren William's latest production, "Employee's Entrance," in which he is co-starred with Loretta Young, will be released on July 10.

Another Ruth Chatterton release is "Frisco Jenny" (June 12), which has many popular box-office elements, as it is centred round the great San Francisco earthquake and fire, which invest it with sensational incidents of a deeply interesting character.

Popular Revivals

New copies will be available in the early summer of the two First National successes, "Paris," starring Jack Buchanan, and "Son of the Gods," starring Richard Barthelmess with Constance Bennett. Here are two valuable assets to the box-office, as both pictures have already proved attractions of a very high calibre, and contain many beautiful sequences in Technicolor.

D. E. Griffiths, Managing Director of First National

Apart from the foregoing pictures from the Burbank studios, First National also offers two productions from Teddington. These are "The River House Ghost," starring Florence Desmond, an eerie thriller, released on March 20, and also "Don't Be A Dummy," with William Austin and Georgie Harris, in which ventriloquism plays a prominent part. This latter picture is to be released on April 24.

Binnie Barnes and Henry Kendall in COUNSEL'S OPINION which Paramount will Trade show on Tuesday

Paramount's Fourth Quarter Offerings

Entertainment Possibilities of the Season's Schedule

THE big entertainment possibilities of the attractions in Paramount's fourth quarter releases have already proved themselves in a measure, as a result of public showings of the first part of the group.

Such outstanding hits as have been scored by new pictures like "If I had a Million" and "Under-Cover Man" are evidence of the powerful box office calibre of the group as a whole, of which these films are typical.

"He Learned About Women" (released June 12), featuring Stuart Erwin, tells the story of young George Kendall, who, until he inherits a fortune, is entirely innocent of life. But when George starts out to learn he finds excellent teachers in an ex-actress, a pretty stenographer, an ex-actor, and a crooked theatrical manager.

"Wild Horse Mesa" (June 12), the film version of Zane Grey's great story, has Sally Blane as heroine, with Lucille LaVerne.

Herbert Marshall is the leading player in "Evenings for Sale," based on the original story by I. A. R. Wylie, in which he is supported by an outstanding cast, including Charlie Ruggles, Sari Maritza, and Mary Boland.

"Discord" (June 19) has a powerful cast of British players, headed by Owen Nares, Benita Hume (Hollywood's latest capture), and Harold Huth. The direction by Henry Edwards provides a novel treatment of the difficulties of a situation in which a husband's income is insufficient to pay the income tax of his wife.

"Under-Cover Man" (June 26), with George Raft and Nancy Carroll, is a drama centred round a high-grade crook who gambles with his life and the life of the girl he loves in hunting down the slayers of his father.

Cary Grant and Sylvia Sidney play the leading rôles in "Madame Butterfly," the Paramount film version of the celebrated opera, which is being Trade shown this week. Charlie Ruggles carries the comedy relief perfectly. Marion Gering directed, and he has used Puccini's score throughout the picture.

"The Devil is Driving" (July 10), the current Plaza success, provides a revelation of the latest underworld racket—large-scale organised automobile stealing—featuring Edmund Lowe and Wynne Gibson.

Leslie Banks, Frank Vosper, and Carol Goodner are the leading players in "Strange Evidence" (July 10), directed by Robert Milton, a dramatic story of the failure of a schemer's attempt to induce a woman to murder her jealous husband.

"The Billion Dollar Scandal" (July 17) is a startling exposure of a nation-wide swindle engineered by a group of financiers. Robert Armstrong has the leading rôle, with Constance Cummings, Frank Morgan and James Gleason.

"To-night is Ours" (July 24) is the film version of Noel Coward's famous play, "The Queen was in the Parlour," with an all-star cast, headed by Claudette Colbert, Fredric March, Alison Skipworth and Paul Cavanagh.

"Hello, Everybody!" (July 24) is the first starring picture of Kate Smith, the wonderful radio songstress, who made her first talking picture appearance in "The Big Broadcast."

"She Done Him Wrong" (August 7) introduces a new and vital screen personality in Mae West, who is seen with Cary Grant.

"The Mysterious Rider" (August 7) is a typically thrilling Zane Grey Western, the cast of which includes Kent Taylor, Lorna Andre, and Berton Churchill.

A typical Clark Gable vehicle, "No Man of Her Own" (August 14), relates to a gambler and his associates and his reformation after he comes under the influence of Carole Lombard, the girl he falls in love with, and marries.

"Luxury Liner" (August 28) is a B. P. Schulberg production, featuring George Brent, Zita Johann, Vivienne Osborne, Richard Bennett and John Halliday. It is a story of a group of life's outcasts hellbound on a cruise on a luxury liner.

"One Precious Year" (August 28) is Henry Edwards' third successive directorial assignment for Paramount British productions, and the film version of the Temple Thurston success, "Driven," in which Owen Nares has the leading rôle.

OUTSTANDING P.D.C. LINE-UP

Majestic's Chief Details Progressive Production Policy

William D. Shapiro, vice-president of Majestic Pictures Corporation, who assumed charge of the company's home office in New York this week, has issued the following statement:—

"With 26 offices now operating throughout the United States, Majestic has 100 per cent. distribution in America. In addition, six offices are distributing in Canada; and P.D.C., Ltd., with their eight branches in Great Britain and Ireland. An Australian franchise has been awarded, and it is expected that the balance of world distribution will have been completed within 90 days.

"The present chaotic conditions in the show business that have necessitated a curtailment of production by the major companies have opened a field for Majestic for first runs in first-class houses. Because of this fact, Majestic has again, for the fourth time, decided to increase its negative cost so as to ensure the production of outstanding attractions to fill the need of the better theatres.

Two a Month

"Majestic will deliver two pictures a month, beginning March 1. Nine stories are ready for shooting, and two productions are in work. These, both of which will be released on March 1, are 'The Public Be Damned,' with Pat O'Brien, Evelyn Brent, Neil Hamilton, Mary Brian and Claire Windsor; and 'Sing, You Sinner,' featuring Paul Lukas and Leila Hyams. They are the first of a group of special productions, which we have designated as the 'Big Nine.'

"The second two will be released on April 1. One of these is 'Curtain at Eight,' an adaptation of the Octavus Roy Cohen best seller, 'Backstage Mystery.' 'Curtain at Eight' features Jim Hanvey, Cohen's sensationally popular detective. The second April release will be 'The Woman in the Chair.'

"'Free Love,' an adaptation of Isadora Duncan's autobiography, will be released on May 1. The second May release has not been definitely titled.

Plays and Novels

"Majestic proposes to produce only well-known plays and successful novels in the future.

"Equitable Pictures, a subsidiary of Majestic, has been organised, to handle unusual exploitation pictures, which will be distributed through Majestic exchanges.

"Three of the Equitable group are now ready: 'What Price Decency?' which will open for an indefinite run at the Globe Theatre on Broadway, shortly; 'Gold Diggers of Paris,' and a screen version of the sensational novel, 'The House of Chance.'

"The motion picture Industry of to-day faces an uphill fight, but, already, we can see the turn ahead. History repeats itself in the theatre, as elsewhere, and the successful showman of ten years ago has been called back to apply the same showmanship brains into theatre operation that production always demanded; and I predict that he will restore our theatrical prosperity."

Evelyn Brent in the PUBLIC BE DAMNED (P.D.C.-Majestic)

Bristol exhibitors who intend to apply for Good Friday opening are asked for inform the secretary, giving the names of the kinemas for which they are applying.

Butcher's Three-Star Film

"SLIGHTLY MARRIED"

STRONG CAST AND INTRIGUING PLOT

Advance reports from America hail "Slightly Married," a new Invincible production, as not only a directorial triumph for young Richard Thorpe, but also as a feather in the cap of every member of the splendid cast.

Evalyn Knapp, who has recently terminated a long-term contract with Warners, is reported to have the rôle of her lifetime as the "Slightly Married" bride, and her ditto bridegroom is played by that good-looking young British player, Walter Byron.

Byron has an attractive rôle as the impulsive and happy-go-lucky scion of a wealthy family who chivalrously marries a little Night Court stray to help her out of a tight corner. A romance launched under such conditions is obviously in for a stormy passage, and offers rich material for entertaining and dramatic incident. How the matrimonial craft narrowly escapes shipwreck, and steers finally into home waters, should make a story intriguing and satisfying to picture audiences everywhere.

The two featured players by no means monopolise the stellar interest of "Slightly Married." A big personal hit has been made by Marie Prevost, as the heroine's wise-cracking friend. Since her tremendous success with Lubitsch in "The Marriage Circle," Miss Prevost has, of course, been generally accepted as one of the best light comedy actresses in American pictures. Other well-known players, who are said to turn in top-notch performances are Jason Robards, Dorothy Christy and Robert Ellis, supported by Phillips Smalley, Clarissa Selwynne, Herbert Evans, Lloyd Ingrahams and Mary Foy.

Richard Thorpe has built up a very solid reputation as a director during the last year or two, with such dexterously handled subjects as "Dream Mother," "Second Chances," "Beauty Parlour," "Dangerous Ground" and "Stage Whispers." "Slightly Married," which will be Trade shown on Tuesday, he has a theme that bristles with opportunities which he has grasped with both hands.

Walter Byron who co-stars with Evalyn Knapp in SLIGHTLY MARRIED (Butcher)

Latest from Hollywood.

M-G-M CHIEF TO VISIT EUROPE

HEALTH TRIP FOR I. THALBERG

By Phil Lonergan

IRVING THALBERG, production chief of the Metro-Goldwyn-Mayer studio, who has been absent from the studio for several weeks on account of illness, will sail for Europe in the near future. The length of his stay will depend entirely upon how long it takes him to recover his health.

Usually, when a studio executive sails for Europe, on an indefinite leave, reports are circulated that he is terminating his association with his company.

However, Louis B. Mayer, vice-president of M-G-M, declares that Thalberg will resume work at the studio as soon as he has recovered his health, and will be with M-G-M for the next five years.

The Paramount Studio

Emanuel Cohen, vice-president in charge of the Paramount studio, denies report that his company will cease production during the summer.

Cohen states that seven productions are now in progress, and that five more films will be started immediately. Studio sets, he says, are on an extra time basis, and employment is at a peak not touched in any comparative period for the past four years.

Fox-Radio Rumour

Reports are in circulation that Fox and Radio Pictures are getting together.

If this report becomes a reality, Radio production would undoubtedly be transferred to the Fox studio in Westwood. The temporary appointment of Merian Cooper as head of the Radio studio would indicate that some deal is in progress of negotiation.

Warner's have also been mentioned as possible purchasers of Radio.

Universal Writers Busy

While Universal studio has closed down for six weeks, the writing staff is busy preparing stories to be put into production when the studio reopens.

Universal is still making "horror" stories, which have been very profitable at the box-office.

An Independent Film

M. H. Hoffman, jun., vice-president and general manager of Allied Pictures Corporation, announces the next of the series of eight Hoot Gibson specials he is producing is tentatively titled "The Dude Bandit," screen play by Jack Natteford.

In support of Gibson are Gloria Shea, Hooper Atchley, Neal Hart and Fred Gilman. The film is the fourth of the series of eight Gibson's on Allied's programme of twenty-six for 1932-33.

Profit Sharing

Sam Katz, former vice-president of Paramount, announces he will head a new production company. He intends to cut down on production costs, and may share profits with writers, actors and directors. This, of course, means that these people will receive comparatively small weekly amounts, and will be dependent upon the success of the film for large returns.

In these days of depression and unemployment in the film Industry, Katz is likely to find many capable film people who will be glad to gamble with him on a proposition of this sort.

Studio Stock

M-G-M is considering placing Laura Hope Crews in charge of a stock company, composed of young, promising players, who will thus secure more acting experience than they would obtain while appearing in the films.

The studio may engage a theatre, where the youngsters can appear in plays under consideration for production. Thus the executives will be able to judge the quality, not only of the young actors, but of the plays as well.

An Important "Indie"

Claudette Colbert, Ben Lyon and Ernest Torrence will play the leading rôles in "I Cover the Waterfront," which James Cruze will direct for Edward Small. The picture will be released by United Artists.

Jack Warner's Views

The motion-picture company that devotes its energies to making good product does not have to worry about reorganisation, according to Jack L. Warner, who recently returned from New York.

The company that makes pictures for the masses and not for the too intellectual, does not have to bother about receiverships: for, after all, motion pictures since their inception have been the entertainment of the multitudes, with a slight sprinkling of attendance by ultra-intellectuals, he points out.

The Old Brigade

Bessie Barriscale, former film star, who has been absent from the screen for many years, played a small part in "Secrets," Mary Pickford's latest production.

Una O'Connor's Role

Una O'Connor, one of the British importations, who did so well in "Cavalcade," has been given the leading feminine character part in "Pleasure Cruise" at the Fox studios. Others in the cast are Herbert Mundin, Roland Young, Ralph Forbes, Jimmy Dunn and Sally Eilers.

Elizabeth Allen Arrives

Elizabeth Allen has arrived in Hollywood, and is now working in "Service" at the Metro-Goldwyn-Mayer studios.

The production has an all-star cast, including Lionel Barrymore, Lewis Stone,

(*Continued at foot of next col.*)

Irving Thalberg, the M-G-M production chief, who will sail for Europe in the near future.

TAX BURDEN ON THEATRES

N.A.T.E. PROTEST TO CHANCELLOR

THE disastrous effect on the legitimate theatres of the entertainments duty has been emphatically pointed out to the Chancellor of the Exchequer by T. O'Brien, general secretary of the N.A.T.E.

It is urged that discrimination should be shown in favour of those places of entertainment where the human element provides the whole of the programme.

The management committee of the N.A.T.E. submits that the perpetuation of the tax is largely a responsible factor in the closing down of theatres and the consequent displacement of labour of all forms.

Particular attention is directed to the decision to convert the London Coliseum from a theatre to a picture house, and this instance is cited as an example of the continued unemployment that is being created as each theatre turns into a kinema.

State Does Not Benefit?

According to the N.A.T.E. memorial, hundreds of music-halls and theatres throughout the country have, in recent years, been compelled to abandon "the live show or human factor" policy, whereas many could have kept open and competed successfully if the entertainment tax were removed.

"It is problematic whether the State actually benefits from this duty on the theatres when the unemployment benefits and local relief which the displaced workers receive are weighed against what is obtained from the tax."

While the Association believes that the entertainment tax generally weakens the stability of the whole of the entertainment industry, it is convinced that its application to the theatre has a most damaging and ruinous effect, and is calculated to aggravate the already heavy unemployment existing in all sections of the industry.

The N.A.T.E., representing the technical, skilled and unskilled employees of the entertainment industry, protests against the continuation of the entertainments duty, for the reasons as stated above, and urges upon the Chancellor to consider its abolition, especially in regard to those places where the human element provides and forms the whole programme of entertainment.

N.A.T.E. CLOSED SHOP

Request to Portsmouth C.E.A.

Portsmouth exhibitors are being asked if they are willing to make it a condition of employment that employees in their houses shall be members of the N.A.T.E.

This request is being put forward by the Portsmouth Trades Council as the result of representations made to them as to the conditions of labour in the local kinemas by the Portsmouth branch of the N.A.T.E.

In the resolution which is being sent to the local branch of the C.E.A. by the Trades Council, the exhibitors are also asked to meet the representatives of the N.A.T.E. either collectively or individually, to arrive at an agreement on wages and conditions covering their various houses.

Benita Hume, Phillips Holmes, C. Aubrey Smith, Lawrence Grant and Doris Lloyd.

A British Favourite

Betty Blythe, who starred in British pictures a number of years ago, has been signed by Fox to play one of the leading rôles in "Pilgrimage."

Schoedsack Returns

After three months of adventure in the Palestine-Syria country, Ernest B. Schoedsack has returned to Hollywood with a great quantity of film used in photographing the beauty of the famous Ammen country of Asia.

Schoedsack is now conferring with Merian C. Cooper, head of the Radio Studio, regarding the plans for a great expedition picture to be built around the material obtained on this trip.

It is planned to create a new production to rank with the famed "Grass" and "Chang," which lifted the team of Cooper and Schoedsack to front place in this field.

A noted English author, Philip MacDonald, is writing a story for the picture.

BROADWAY HALLS HARD HIT BY RADIO CITY

Managers Reduce Prices in Effort to Win Back Patronage

ROTHAFEL SAYS HE WILL RETURN

DEPRESSION has not hit the Radio City shows. One must go very early and stand in line to get a seat, or else pay top prices for those on the mezzanine floor. The long line in front of the theatre and music-hall seems unending.

Needless to say, the other theatres have been affected by this great popularity of the Roxy, and managers wonder just how long it will last. Almost every house shows signs telling of lower prices, but even with that lure, many are only sparsely filled. Hard times have come to the *de luxe* picture houses—hard times which everyone hopes are only temporary.

Mae West Scores

While many did not like "She Done Him Wrong," the Mae West film at the Paramount, it broke all records for six years at the Paramount, and was held over for a second week. This is the dramatisation of Miss West's stage play, in which she starred herself a couple of seasons ago.

It is a story of "the Gay 'Nineties," with Miss West as Lou, who likes diamonds and is willing to pay any price for them. The scenes are laid in a saloon and the apartments above which are Lou's. In the play she was "Diamond Lil."

All the situations and much of the original dialogue, to which the play censors objected strenuously, are left in it. Other cities may not be so kind as New York, and it may be that other theatres will not receive it as enthusiastically as did the Paramount.

Rothafel Will Return

Roxy has taken a cut of a thousand dollars a week, so goes the story, and declares emphatically that he will be back as head of Radio City some time in April. He pays his "respects" to those newspaper critics who have been declaring that he is through, and says he is very much on the job, as future events will prove.

Stars and Their Incomes

According to published stories, many reductions are being made in salaries of stars, some of whom were greatly averse to taking cuts. Two Warner stars are mentioned—James Cagney, who consented to a substantial reduction of his contract salary, and Ruth Chatterton is declared to have promised to make one film without any salary. Little players say it is about time that slashes of the highest-priced stars and employees should be instituted.

A test of the "exceptional player" idea was almost made of Elizabeth Allen when she arrived on the *Europa*. Reporters at Quarantine asked the beautiful British star if she were "exceptional," and just how. Elizabeth, in her honest, straightforward way, was a bit puzzled. Just then Bill O'Bryen came along, and he convinced them immediately that she was very exceptional! They were in New York only a few hours, as M-G-M was anxious to have her at Culver City as soon as possible.

Clara Bow and Rex Bell arrived, too, greatly thrilled by their pleasant receptions abroad.

Mary's Present

Doug. has sailed, and Mrs. Doug. is *en route* to Italy to join him. They expect to be in London later on, and may make personal appearances in connection with their pictures. Mary Pickford was the guest at a number of affairs during the week that she was in New York.

The Newspaper Women's Club gave a dinner which was attended by more than a hundred members and guests. Prominent among them were: Fannie Hurst, Katherine Brush, Adela Rogers St. John, Ursula Parrott and Natalie Sedgwick Colby. The dinner was given in appreciation of the club library which was presented to the New York Newspaper Women's Club by Miss Pickford.

The Upton Sinclair Biography

William Fox has joined the ranks of those who have had their life stories written. The novel, just off the press, is called "Upton Sinclair Presents William Fox," and is attracting considerable attention. Mr. Fox dictated the story which, it is believed, will attempt to vindicate his name as well as tell some incidents never before published.

Many are looking forward to the book with anticipation of picking out various film personalities. The American libel law is not so stringent as that of Great Britain, and unless a person is actually named he cannot connect damages to his character, no matter how closely the likeness is drawn, if no names are mentioned.

Another Recruit

Latest member of the Bankruptcy Club is Albert Griffith Grey, motion-picture producer and brother of David Wark Griffith. Liabilities fixed at $79,234 and assets at $150.

BIG BOX-OFFICE NAMES IN NEW M-G-M PICTURES

Maureen O'Sullivan, Walter Huston and Joan Crawford's Next Starring Vehicles

PLANNING a survey of the musical needs of talking pictures, J. J. Robbins, the famous New York musical publisher, is at the Metro-Goldwyn-Mayer studios, conferring on the development of music in picture entertainment. Robbins is accompanied by his European representative, James Campbell, of Campbell and Connelly. He has just completed a tour of Germany and France, looking into the technique of musical pictures and their development abroad.

Robbins believes that the coming season will see a wider use of music in screen entertainment, through logical development of plots in which music can be worked into a definite place in drama.

Mervyn LeRoy With M-G-M

Mervyn LeRoy has been borrowed from Warners to direct "The Harbour," an unproduced play by Theodore Reeves, formerly known as "Metropolitan Hospital." No selections have yet been announced for the cast.

LeRoy's directorial vehicles include such outstanding successes as "I Am a Fugitive From a Chain Gang," "Five Star Final," "Little Cæsar" and "Hard to Handle."

Maureen O'Sullivan's Contract

Maureen O'Sullivan, who first achieved screen prominence several years ago opposite John McCormack in "Song O' My Heart," has signed a new long-term contract with M-G-M. Her next assignment will probably be another Tarzan story, in which she will again play opposite Johnny Weissmuller. The title is "Tarzan and His Mate."

Huston's Next

Walter Huston, who gained his first great film success with a characterisation of one great American president, Abraham Lincoln, is about to play another. He is to play a powerful President of the future in "Gabriel Over the White House," listed to start under the direction of Gregory La Cava. Karen Morley will be the heroine of this picture, which is anticipated as one of the biggest M-G-M productions of the year.

It tells of Washington, not of to-day, as was the case with "The Mad Masquerade," but Washington of years from now. It describes what might happen to certain pressing problems of to-day, were they to hold over until the administration of the mythical but decidedly strong future president as presented in this production.

M-G-M News

"The Dancing Lady" is announced as Joan Crawford's next starring vehicle, following completion of her current rôle in "To-day We Live," in which Gary Cooper is co-starred. Clarence Brown will direct.

Five players have been added to the cast of "Rivets," in which John Gilbert and Mae Clarke will have the leading parts. The players are Robert Armstrong, Warner Richmond, Robert Burns, Vince Barnett and Sterling Holloway. No director has yet been announced.

Dennis King with Laurel and Hardy

Dennis King, the noted singer, has been signed by the Hal Roach studios to play a prominent featured rôle in the comic opera, "Fra Diavolo," co-starring Laurel and Hardy. King will supply the dulcet romantic arias, while the comedians will aid and abet him with their own brand of buffoonery. The picture will be co-directed by James Parrott and Hal Roach.

Otto Kruger, New York stage star, has been signed to a long-term contract. He played in "The Royal Family," "Trelawney of the Wells," "Private Lives" and "Counsellor-at-Law."

"Strange Interval" Records

Reports from seventeen American key cities where "Strange Interval" is now being released at popular prices show that the M-G-M picturisation of Eugene O'Neill's famous play is a sensational smash. In a large percentage of cities the first week's gross eclipsed such outstanding money-getters of the current season as "Grand Hotel," "Red Dust" and "Smilin' Through." In some cities the gross was the biggest for a popular-price engagement in two years, and in not one of them did "Strange Interval" fail to run up a remarkable box-office record.

Picture observers who were curious as to the future of "Strange Interval" in the small towns may note with interest the astonishing way in which the O'Neill "psychological melodrama" has caught on in the one or two theatre communities. A wire just received from Texas indicates just how the smaller communities are acclaiming the Norma Shearer-Clark Gable film. It reads as follows:—

"Interval San Benito, small town engagement, broke all records for past two years."

"Strange Interval" has just begun a popular-price engagement at the Capitol Theatre, New York, its first Manhattan engagement since its outstanding four months' run at the Astor Theatre. At the Empire, Leicester Square, it broke records set up by that box-office certainty, "Smilin' Through."

The Burnley licensing bench consider that the practice of placing in the entrance halls boards and furniture indicating programmes should be discarded. There was a further complaint that at certain halls the management had given toys to children. It was explained that the latter was done at Christmas treats only.

TWELVE FROM UNIVERSAL

S. F. DITCHAM ON NEW PRODUCT

Another Thriller in "Nagana"

IMPORTANT news of twelve outstanding pictures from the Universal Studios which are now on their way to England was given last week by S. F. Ditcham, of Universal.

These are "Nagana," "Destination Unknown," "Private Jones," "The Big Cage," "The Kiss Before the Mirror," "Love Birds," "Cohens and Kellys in Trouble," "Lucky Dog," "Only Yesterday," and "The Rebel" and "S.O.S. Iceberg" from the Berlin Studio.

"In 'Nagana' I think we have an audience picture that should send patrons away thrilled—and *saying* so. It has a dramatic and romantic story that makes seven reels seem all too short, and the animal action raises beads of perspiration on your forehead. On every hand you hear the cry for 'Action!' 'Nagana' is not only an answer, but something for competition to shoot at.

"It also presents a new screen personality in Tala Birell, beautifully gowned; exotic and artistic sets; Melvyn Douglas, who was Garbo's last leading man, in his finest characterisation.

Stark Drama

"As regards 'Destination Unknown,' the story deals with a ship with 5,000 cases of liquor and only 10 gallons of water aboard, with broken masts and leaking hull, at the mercy of a storm in mid-ocean. Aboard are thirteen men, all different types, all fearing the worst, all at odds—and one girl, who fears to leave the captain's quarters lest a former sweetheart will kill her for disobeying his orders. From the hold comes a stowaway, who takes command by sheer spiritual leadership, gives each man his task and guides the ship to safety.

"Tay Garnett directed, with Ralph Bellamy and Pat O'Brien, Alan Hale and Betty Compson, Tom Brown, Russell Hopton, Richard Alexander, Stanley Fields, Noel Madison, Rollo Lloyd and George Rigas.

Lee Tracy Starred

"In 'Private Jones,' Lee Tracy gave this picture not only the value of his fine natural acting ability and dynamic personality, but made it one of the best box-office bets of the season.

"The story deals with the rather hectic war adventures of a wise-cracking lazybones who tried to evade the draft, was finally called, and became the life of the army once he hit France. There are some howls in this picture; phrases and gags that will be the comment of to-morrow. It is not a story of fighting, but one of many true and humorous things that went on *behind the lines*.

Forty Lions and Tigers

"In 'The Big Cage,' Clyde Beatty was working daily with between twenty-five and forty lions and tigers of both sexes in the big cage. Woven into the story is a romance of a former animal trainer and a beautiful journalist—Wallace Ford and Anita Page; the ambitious clowning of Andy Devine, the plight of a lowly animal meat cutter, and the dramatic end of the career of a former animal trainer who attempts a 'come-back' (while crazed with drink) for the benefit of his ten-year-old son. Raymond Hatton reaches dramatic heights in his scenes, and little Mickey Rooney proves (in my opinion) a better trouper than Jackie Cooper in some finely played and directed sequences.

"Because of his work on 'Destination Unknown,' Tay Garnett was sent to Berlin to finish 'S.O.S. Iceberg,' for which Dr. Arnold Fanck made the location sequences in Greenland. Reports from Berlin are to the effect that 'S.O.S. Iceberg' is beyond question the outstanding 'location' and 'revelation' picture of all time and Universal's biggest novelty film.

James Whale's Latest

"James Whale has begun direction of 'The Kiss Before the Mirror,' from the Continental stage sensation by Fodor. Nancy Carroll plays the feminine lead—a rôle that will present her more alluring than ever, and one of the most difficult dramatic interpretations she has had. Frank Morgan assumes the leading male rôle of Held, an attorney, who finds, in defending a man who murdered his wife, that his own wife is carrying on exactly the same kind of hidden love affair. Karl Freund, in the spirit of team work, has returned to the camera for this picture, but will be a director again as soon as it is finished.

"Sam Taylor, former Mary Pickford and Harold Lloyd director, is directing the next Somerville-Pitts feature, 'Early to Bed,' written by Preston Sturges, author of 'Strictly Dishonourable.'

S. F. DITCHAM

Surprise in Store

"We have a surprise in store in the next Karloff picture, which I cannot tell you about just now. 'The Invisible Man,' 'Bluebeard,' and 'The Wizard' are all slated for future Karloff pictures.

"Chic Sale is opening in 'Lucky Dog,' and the next Sidney Murray feature is 'Cohens and Kellys in Trouble,' final release titles have yet to be fixed.

"The Rebel"

"Reports from Berlin indicate that 'The Rebel' is one of the sensations of the season and is drawing tremendous crowds to the Ufa-Palast. No one has anything but praise for the picture, which will be ready, in the English version, very shortly. Luis Trenker and Victor Varconi, who made a wonderful team in 'The Doomed Battalion,' and Vilma Banky are co-starred. With its spectacle, drama and fine romance, and with Miss Banky making a great return, it should be a great box-office production everywhere."

UNIVERSAL-WELLS FILM

Owing to further difficulties which have arisen concerning the filming of H. G. Wells' "The Invisible Man," it has been decided by Universal that E. A. Dupont and Karloff will first make "The Wizard," with "Blue Beard" scheduled as a second for the team.

Gouverneur Morris adapted "The Invisible Man" for Laemmle, jun., after eleven others had failed. Now, with the adaptation okayed, shooting difficulties have cropped up and the picture goes to the research department for further experiments.

The trouble, apparently is to have a leading man who is invisible!

B.B.C. ORCHESTRA FILMED

PRAISE FROM ADRIAN BOULT

The film of the "Meistersinger" overture, played by the B.B.C. Symphony Orchestra, recently made by Pathetone, has received warm praise from the orchestra's famous conductor, Dr. Adrian Boult, who, after seeing the picture, sent a letter of congratulation to Freddie Watts.

One of the outstanding and exclusive items in this week's Pathetone Weekly are the pictures of Gracie Fields present at the production of her four millionth record at the H.M.V. studios.

Pathe have also made a film of the Penslows, the acrobatic artists, who, without any undue fuss, perform astonishing feats of strength in a novel act, which will be an entertaining addition to a forthcoming Pathetone Weekly programme.

Warner Releases Seven Months Ahead

OUTSTANDING LINE-UP OF PICTURES

"I Am a Fugitive" Due in May

In absolute support of his slogan, "Buy on Facts, and not Fiction," Max Milder has now fixed the release dates of pictures which have been Trade shown as far ahead as September 18.

The next release to fall due is that of "Big City Blues," on March 13. Joan Blondell and Eric Linden have the leading rôles in this melodrama of forty-eight hours. Then, on March 20, comes "One Way Passage," with Kay Francis and William Powell in the most perfect dramatic romance ever screened; and "The Big Stampede," with John Wayne in a four-star Western, packed with thrills and adventure.

"The Blind Spot" (March 27), a Warner Teddington production, with Percy Marmont and Muriel Angelus in the leading rôles.

Hilarity and Harmony

"Blessed Event," which is to be released on April 3, is a picture which, because of its unique theme and treatment, its riotous combination of hilarity and harmony, should prove to be one of the biggest box-office successes of the year.

"Scarlet Dawn" (April 24), presents Douglas Fairbanks, Jun., in the story of the days prior to the Russian Revolution, and he is given great support by Nancy Carroll and Lilyan Tashman. "Haunted Gold," another packed-with-action Western, with John Wayne, is due on May 1.

A Record-Breaker

Then follows "I am a Fugitive from a Chain Gang" (May 8), with Paul Muni. Acclaimed by the Press and public alike as the greatest human document ever brought to the screen since "All Quiet——," this picture broke every West End record at Regal pre-release.

"The Telegraph Trail," with John Wayne, will be released May 22.

May 29 is the date set for the release of "Lawyer Man," with William Powell in the rôle of a lawyer who has to battle with corrupt politicians and judges. Joan Blondell has the leading feminine rôle. "Naughty Cinderella" (June 5) has Winna Winfried, Warners' Danish "discovery," as its star.

Cagney Again

"Hard to Handle" (June 12) brings Cagney back with a box-office bang in a rôle different to anything he has done. On June 19, "Her Night Out," featuring Joan Marion will be released.

"Parachute Jumper," starring Douglas Fairbanks, Jun., is set for release on June 26. It is claimed the air fights, parachute jumping and terrific crashes are amazing in their realism.

Then follows "Ladies They Talk About" (July 10), with Barbara Stanwyck; and "Grand Slam" (July 24), in which Loretta Young and Paul Lukas co-star, in a story which deals with international bridge experts. On July 31 comes "Little Miss Nobody," another Teddington production, starring Winna Winfried.

Arliss as King

August 7 is set for the release of "The King's Vacation," with supreme George Arliss as the star. On August 14 another Teddington picture, with Joan Marion, entitled "Out of the Past," will be released.

"Girl Missing" is due on August 21. Ben Lyon and Glenda Farrell are the featured players in this mystery melodrama; and on September 4 "Forty-Second Street" is scheduled—again something new, reviving glorious memories of the days when Warners' pioneer musicals swept the country and packed the kinemas.

"This list of releases," concludes Max Milder, "should prove beyond any question of doubt that when we promised, with the advent of the new season, that Warner Brothers would spare no endeavour to ensure their consistent supply of entertainment that promise was given and has been kept."

MAX MILDER

SOLVING A FILM MYSTERY

Opportunity for "Crime of the Century" Audience

An intermission of one minute to permit the audience to solve the mystery is among the new ideas in mystery films to be injected into Paramount's "The Crime of the Century."

After all the clues, characters and murders are established, an intermission will take place while the audience considers the problem of whether Jean Hersholt, Stuart Erwin, Wynne Gibson, or some other member of the cast is guilty, it is explained by B. P. Schulberg.

"Murder films seldom give the audience a chance to be clever and figure out the solution," Schulberg declares. "They move too rapidly and without a pause for breath-catching purposes.

"The reader of a mystery novel can put the book aside and think whenever he wants to. In a stage play there is an interval between the acts for thought or discussion.

"In 'The Crime of the Century' we will introduce the *entr'acte* for the first time on the screen. Every clue for the prospective solver of the crime will be known at the time of the intermission."

BIG LIBRARY DEAL

"SIGN OF THE CROSS"

The Associated Libraries have handled business amounting to at least £2,000 for the Cecil B. de Mille spectacle, "The Sign of the Cross," the current Carlton Theatre success.

So heavy have the applications been for "The Sign of the Cross" through the libraries that they have been unable to meet all demands on the basis of the original allocation of seats from the theatre. The chiefs of the leading agencies therefore met Earl St. John and the Carlton management at a meeting last week and put forward a proposal for handling the Carlton pasteboards on terms offering great advantages to all parties to the deal. The percentage offered by the libraries was the lowest by 50 per cent. that they have ever accepted as their working margin on any West End show.

Exeter Show

In spite of snow drifts and very difficult weather conditions in the West Country, Paramount's Trade show at the Plaza, Exeter, of "The Sign of the Cross" proved one of the largest and most successful Trade screenings ever held in the provinces.

The Mayors of Exeter and Totnes were present and practically every important member of the West Country Trade lead accepted the invitation of Chas. C. Coles, area branch manager from Cardiff, who was assisted by Mr. Norman King, the West End representative of Paramount.

WEST END ARTISTES

PERFORM FOR PATHETONE

In his untiring search for novelty items for the Pathétone Weekly, Freddie Watts took his camera crew along to the Cave Nuova Restaurant the other night, and was rewarded with some of the snappiest cabaret shots he has ever secured.

The atmosphere of this centre of London night life was successfully captured, and among the host of artistes who did their stuff in front of the camera were Leslie Sarony, singing his latest song hit, "Where's Anna," and Miss Marie Kendall, the hostess, reviving the old favourite, "Just Like the Ivy."

Leslie Weston and a number of other cabaret artistes appeared in dancing, singing and comedy acts to complete a most comprehensive and typical short of Bright London, which will be included in its entirety in a forthcoming issue of Pathétone Weekly.

ENGLISH AUTHORESS

ADAPTING "LITTLE WOMEN"

G. B. Stern, the well-known English writer, has now finished her adaptation of "Little Women," the popular classic by Louisa M. Alcott.

In her adaptation she is making no change from the spirit of the original. The quaintness of the year 1862 and the tempo of those placid and leisurely days will be faithfully reproduced, complete with the speech and costumes of the day.

Katharine Hepburn is tentatively cast for the rôle of Jo—the most colourful of many characters in the book. George Cukor will direct.

Scenes from three forthcoming Universal productions. (1) Clyde Beatty as he appears in THE BIG CAGE. (2) Lee Tracy in PRIVATE JONES. (3) Betty Compson, who is the only woman in the cast of DESTINATION UNKNOWN

JAMES GLEASON FOR GAUMONT

TO PLAY IN "ORDERS ARE ORDERS"

"Loyalties" Starts at Ealing

RALPH LYNN AND THE PIG

By P. L. MANNOCK

AT LIME GROVE

"Britannia of Billingsgate"

Work on the fish-market set of "Britannia of Billingsgate" is finished.

During the week, in addition to crowd scenes of Billingsgate life and shots of Gordon Harker investigating the work of the Phœnix Film Co. with a critical eye, Sinclair Hill has recorded one of Violet Loraine's songs.

The unit shortly goes to Lea Bridge for the dirt-track sequences.

JAMES GLEASON

For "Orders are Orders"

The film version of this comedy will go into production this week. It is to be directed by Walter Forde, and deals with the adventures of a film company which endeavours to make a picture of military life. The cast includes Charlotte Greenwood, Cyril Maude and James Gleason.

Gleason is a happy inspiration for the rôle of the hard-boiled film-director—a part which it was at one time suggested Forde might play himself.

He is the embodiment of "hard-boiled" American humour. Many will remember his previous visit to London, when he appeared at the Apollo with Robert Armstrong in "Is Zat So?" (his own play). He is already on the way from Hollywood, and I look forward to renewing his acquaintance.

"THE GHOUL"

Hayes Hunter's Cast

This thriller, to be directed by T. Hayes Hunter, is also scheduled to begin this week.

Casting to date is as follows:—Broughton (the crook solicitor), Cedric Hardwicke; Laing (the ghoul), Ernest Thesiger; Dragore (an Arab crook), Harold Huth; Ralph Morlant (nephew of Professor Morlant), Anthony Bushell; Betty Harlon (niece of Professor Morlant), Dorothy Hyson; Kaney (her friend), Kathleen Harrison; Hartley (a crook posing as a clergyman), Ralph Richardson); Mahmoud (an Arab), D. A. Clarke-Smith.

"IT'S A BOY"

Strong Cast of Comedians

"It's a Boy" will shortly go into production under the direction of Tim Whelan. So far the cast includes Leslie Henson, Gordon Harker, Albert Burdon, Edward Everett Horton and Kay Hammond.

Victor Saville's next film, "I Was a Spy," is well in preparation. The part of the heroine, nurse and spy, will be played by Madeleine Carroll.

"LOYALTIES" STARTS

Basil Rathbone Star

It is good to hear of the Ealing studios of A.R.P. reopening. Basil Dean began this week the first scenes of the long-delayed filming of Galsworthy's "Loyalties," the scenario of which was passed by the author shortly before his recent death.

Basil Rathbone has the rôle of de Levis, the Jew, originally created on the stage by Ernest Milton, and Alan Napier, Miles Mander and Ben Field are also in the cast.

LAVISH THEATRE SET

"Cleaning Up" Completing

A lavish theatre set occupies the floor at the Beaconsfield studios where Leslie Hiscott is working on the final sequences of the current British Lion farce, "Cleaning Up," from an original script by Michael Barringer.

George Gee and Betty Astell have spent three strenuous days assisted by a clever troupe of Max Rivers Girls on this amusing sequence, depicting the Mayfair Theatre.

Additions to the cast include Rona Riccardo, the popular acrobatic dancer, fresh from her triumphs at the London Pavilion and the Vaudeville Theatre, and E. Hay Plumb, who makes a welcome return to the screen after a lengthy absence on the stage.

Shooting is scheduled for completion to-morrow.

"EXCESS BAGGAGE"

A St. Margaret's Farce

At Twickenham Redd Davis has almost completed his "crazy" film, "Excess Baggage," which, it is declared, will be the maddest and merriest frolic to have emerged from a British studio. Frank Pettingell and Claud Allister are co-starred, with Rene Ray, Sydney Fairbrother, Viola Compton, O. B. Clarence, Finlay Currie and Gerald Rawlinson prominent in the cast.

"THE MAN OUTSIDE"

George Cooper to Direct

Immediately shooting on "Excess Baggage" is concluded, George Cooper will direct a new mystery drama by Donald Stuart, entitled "The Man Outside," with Henry Kendall as star.

Both "Excess Baggage" and "The Man Outside" will be distributed by Radio Pictures.

RAYMOND COMPLETES

"Night of the Garter"

Herbert Wilcox announces that shooting has just finished on "Night of the Garter," the first B. and D. production to be made for distribution by United Artists in the United Kingdom and many overseas territories.

"Night of the Garter," directed by Jack Raymond, has Sydney Howard in the star part and is a screen adaptation of the successful farce by Austin Melford now running at the Strand Theatre.

A strong cast includes Winifred Shotter, Elsie Randolph, Connie Ediss, Marjorie Brooks, Harold French, Jack Melford, and Austin Melford.

THE CAMERA HOG

"Summer Lightning"

B. and D.'s second picture on the new programme, "Summer Lightning," starring Ralph Lynn and directed by Maclean Rogers, is making good progress at Boreham Wood.

In addition to the star, Dorothy Bouchier, Winifred Shotter, Fred Kerr, Esme Percy, Miles Malleson, Sydney Lynn and Helen Ferrers, the cast is enriched by Empress, a 28-stone prize sow, whom I found at work on the floor on Monday.

Empress is a temperamental star. Like Ronald Colman, she uses no make-up, and her vocal efforts eclipse those of Fred Kerr in his most crusty moments.

CAPRICE ON THE SET

Mr. Lynn's Patience

It was fascinating to watch Mr. Lynn rehearsing a comedy interlude which ended in bouncing a tennis-ball off the Empress's hairy pink back, the surface of which is utterly unlike Wimbledon's centre courts.

Four men, grabbing the capricious, obstinate sow by the ears and tail, tried vainly for hours to induce her to perform a simple walk across the set. When all vigorous efforts had been exhausted, it was discovered that Empress would follow Mr. Lynn as tractably as a tame terrier. Evidently, she is one of his countless "fans."

"MAID HAPPY"

Markham's Final Set

Mansfield Markham completes the footage of "Maid Happy," the first subject of Bendar Films, at Elstree, this week.

A large crowd filled a striking modernist night-club set on Monday, it being the closing episode of the leading lady (Charlotte Ander) returning to her old job of singing to the establishment's customers.

Both Miss Ander and the leading man (Johannes Riemann), returned to Berlin after finishing their parts this week.

Some interesting shots on the huge reproduction of Lake Lucerne were made with cameras on submerged trestles. Isabel Grove, who plays a strong part as the schoolmistress, was pushed in—and the several retakes, in a bleak February temperature, compelled my homage.

"MATINEE IDOL"

Completed for Wyndham Films

The new Wyndham film, "Matinée Idol," is now in the editing stage, and will be ready for Trade show within the next week. Excellent scenes were obtained in the final stages where the action introduced the background of a theatre. In these scenes, Miles Mander and Camilla Horn played a short scene together on the stage, which is said to be an excellent satire on the romantic melodrama.

Marguerite Allen, Tony Hankey, Margaret Yarde, Albert Whelan, Viola Keats and Hay Petrie play other leading parts in this production.

Stanley Lupino, in spite of being right "in the thick" of filming, has found time to write the story of his next picture, which will be entitled "You Made Me Love You." The scenario is now in course of preparation, and it is hoped to commence production immediately "The Jewel Song" is finished.

Francis Lister has joined "Hawleys of the High Street" (B.I.P.).

"BULLDOG DRUMMOND"

Starts Shortly at Elstree

Preparations are now well in hand for the production of "Bulldog Drummond," which Alfred Hitchcock will direct, and which it is hoped will take the floor at an early date. Details of the cast will shortly be forthcoming. The story will show the popular hero in an entirely new series of adventures which are warranted to thrill all filmgoers.

P.C. Fuller

Leslie Fuller has had another story specially written for him, work on the script of which is now going forward. This will, in due course, follow "Hawleys of High Street." This time Fuller will, in addition to appearing as a policeman, be seen as an all-in wrestler and a footballer!

George Lacy, the brilliant new comedian, who was signed up recently by B.I.P., is to appear shortly in an entirely new film adaptation of Fred Karno's famous "Mumming Birds."

Bobby Howes' new starring vehicle is to be the screen adaptation of "Mr. Cinders," and it is hoped that in its film version it will be as big a success as it undoubtedly was on the West End stage. It is anticipated that production on this subject will commence shortly.

George King is probably one of the busiest British directors at the moment. Since the beginning of December he has been responsible for no less than three pictures—one for Warners, entitled "Too Many Wives," the Langham production, "To Brighton With Gladys," and now "Matinée Idol," which he completed on Wednesday last. On Monday he started work for Warners on another picture, and when this is completed, he will make another for Wyndham Films, Ltd.

Jack Hulbert, Cicely Courtneidge and Garry Marsh are due back from Swiss locations this week.

SELO Ciné Service

". . . a development of major importance to the whole film industry" VIDE TRADE PRESS

The establishment of the Selo Ciné Service at National House, Wardour Street, has been enthusiastically endorsed by the film industry. Backed by the technical resources of Ilford Limited, it affords greatly extended facilities to the trade. A complete range of sensitised materials is stocked at the new premises.

SELO Ciné Negative

Equally enthusiastic has been the reception of the new SELO Ciné Negative—in particular the recently perfected Panchromatic Stock. This particular product is, without qualification, the finest negative stock available. In spite of unusual speed it affords actual reduction in grain size. Evenly colour sensitive, this new Panchromatic negative possesses great latitude and consistent uniformity. And it is British.

SELO CINÉ SALES DEPARTMENT

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The Brighton beach scene in CAVALCADE (Fox), which is playing to capacity houses at the Tivoli

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing March 6.

London

Alhambra.—"Movie Crazy" (Paramount) and "Hollywood Speaks" (Radio).
Astoria.—"Love Me To-night" and "Guilty as Charged" (Paramount).
Capitol.—"Good Companions" (Gaumont).
Carlton.—"Sign of the Cross" (Paramount).
Davis, Croydon.—"The Blue Light" (Universal) and "Too Busy To Work" (Fox).
Dominion.—"Strange Interval" (M-G-M) and "Penalty of Fame" (Universal).
Empire.—"Fast Life" (M-G-M) and "Her First Affaire" (Sterling).
Marble Arch Pavilion.—"Endurance" (W. and F.).
New Gallery.—"Just My Luck" (W. and F.).
New Victoria.—"Strange Interval" (M-G-M) and "Penalty of Fame" (Universal).
Plaza.—"Billion Dollar Scandal" (Paramount) and "'Frisco Jenny" (First National).
Regal.—"Bill of Divorcement" and "Sport Parade" (Radio).
Stoll.—"Movie Crazy" and "Payment Deferred" (Paramount).
Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"Six Hours to Live" (Fox) and "Cabin in the Cotton" (First National).
Futurist.—"Lady and Gent" (Paramount) and "Cardigan's Last Case" (Radio).
Gaumont Palace.—"The Midshipmaid" (W. and F.) and "Hold 'Em Jail" (Radio)
Scala.—"There Goes the Bride" (Ideal).
West End.—"After the Ball" (Gaumont) and "The Return of Raffles" (W.P.).

Bristol

Empire.—"Six Hours to Live" (Fox).
Hippodrome.—"Sally Bishop" (British Lion).
King's.—"Two Against the World" and "The Hawk" (Warner).
New Palace.—"The Sporting Widow" and "Men of To-morrow" (Paramount).
Regent.—"Smilin' Through" (M-G-M).
Stoll.—"Rome Express" (Gaumont) and "Man From Yesterday" (Paramount).
Triangle.—"Six Hours to Live" (Fox).
Whiteladies.—"Two Against the World" and "The Hawk" (Warner).

Cardiff

Capitol.—"The Blonde Venus" (Paramount).
New Theatre.—"Westward Passage" (Radio).
Park Hall.—"Smilin' Through" (M-G-M).
Pavilion.—"Six Hours to Live" (Fox).
Queen's.—"Lord Camber's Ladies" (Wardour) and "Exposure" (Sterling).

Edinburgh

Caley.—"Money Talks" (Wardour) and "Strange Justice" (Radio).
New Picture House.—"Guilty as Charged" (Paramount).
New Victoria.—"Guilty as Charged" (Paramount).
Palace.—"Street of Women" and "Hawk" (Warner).
Playhouse.—"Bill of Divorcement" and "Are These Our Children?" (Radio).
Rutland.—"Baroud" (Ideal) and "Fighting Gentlemen" (Butcher).
St. Andrew Square.—"Baroud" (Ideal) and "Fighting Gentlemen" (Butcher).

Glasgow

Coliseum.—"One-Way Passage" and "The Big Stampede" (Warner).
Cranston's.—"Make Me a Star" (Paramount).
Green's Playhouse.—"Devil and the Deep" (Paramount) and "A Fool's Advice" (Sterling).
La Scala.—"The Way of Life" (First National).
New Savoy.—"Tess of the Storm Country" (Fox) and "Fighting Gentleman" (Butcher).
Regal.—"One-Way Passage" and "The Big Stampede" (Warner).
Regent.—"The Sport Parade" and "The Great Decision" (Radio).
The Picture House.—"Tess of the Storm Country" (Fox).

Leeds

Assembly Rooms.—"Bird of Paradise" (Radio).
Coliseum.—"The Old Dark House" (Universal).
Majestic.—"Strange Interval" (M-G-M).
Paramount.—"Lady and Gent." and "Make Me a Star" (Paramount).
Rialto.—"Jewel Robbery" (Warner) and "The Wonderful Story" (Sterling).
Scala.—"Baroud" (Ideal) and "Parisian Romance" (Gaumont).
Tower.—Mon., "Looking on the Bright Side" (Radio); Thurs., "Lucky Ladies" (First National).

Liverpool

Forum.—"Devil and the Deep" (Paramount).
Futurist.—"Crooner" (First National).
Palais de Luxe.—"The Way of Life" (First National).
Prince of Wales.—"One-Way Passage" and "The Big Stampede" (Warner).
Rialto.—"Midshipmaid" (W. and F.).
Royal Hippodrome.—"Midshipmaid" (W. and F.) and "Red Haired Alibi" (Sterling)
Scala.—"Grand Hotel" (M-G-M).
Trocadero.—"Red Dust" (M-G-M).

Manchester

Deansgate.—"Baroud" (Ideal).
Gaiety.—"Igloo" and "My Pal the King" (Universal).
Paramount.—"Bird of Paradise" (Radio).
Piccadilly.—"Happy Ever After" (Gaumont).
Regal.—"Six Hours to Live" (Fox).
Theatre Royal.—"Sleepless Nights" (Wardour) and "Speed Madness" (Ideal).

Newcastle

New Westgate.—"Kongo" (M-G-M) and "The Face at the Window" (Radio).
Paramount.—"Night of June 13" (Paramount) and "Hold 'Em Jail" (Radio).
Pavilion.—"After the Ball" (Gaumont).
Queen's Hall.—"After the Ball" (Gaumont).
Stoll.—"American Madness" and "By Whose Hand?" (U.A.).

Sheffield

Albert Hall.—"Million Dollar Legs" (Paramount) and "Blind Spot" (Warner).
Central P.H.—"Prosperity" (M-G-M).
Cinema House.—"Strange Interval" (M-G-M).
Electra Palace.—"One Hour With You" (Paramount).
Hippodrome.—"Devil and the Deep" and "Make Me a Star" (Paramount).
Regent P.H.—"Happy Ever After" (W. and F.) and "The Last Man" (U.A.).
Union Street.—"Speak Easily" (M-G-M) and "Fourth Horseman" (Universal).

The reorganised band of the New Theatre, Cardiff, which is conducted by Stanley Mills, the manager, will broadcast for the first time on March 4. Subject to final tests, the hall in the dress circle of the theatre will be made into a permanent broadcasting studio.

RADIO STAR'S SUCCESS

K. HEPBURN IN "BILL OF DIVORCEMENT"

Press Prophesy Brilliant Future

WHEN Radio's "A Bill of Divorcement" opened last Friday at the Regal, the Press and public of this country obtained their first glimpse of Katharine Hepburn, whom Radio executives believe will be one of the biggest stars of the screen within a year.

And, judging by the Press reception of her work in this, her first picture, this belief is more than justified.

If anything, the English Press have hurled more bouquets at her than the American critics—and they searched their dictionary for new adjectives.

Katharine Hepburn's name means money at the box-office, even now before the release of "A Bill of Divorcement." Here are some of the comments upon her performance:—

Real Stardom

"Given the right stories, this strange and tremendously vital young woman should be one of the greatest stars of the screen."—Campbell Dixon, *Daily Telegraph*.

"I prophesy real stardom for her."—Paul Holt, *Daily Sketch*.

"I have to note the arrival in the film world of a new and arresting personality—Katharine Hepburn."—Seton Margrave, *Daily Mail*.

"Katharine Hepburn is destined to be the most lauded and the most condemned star that has ever shot across the box-office heavens. Like Greta Garbo at the start of her career, she is a challenge to all the sacred traditions of stardom."—Ewart Hodgson, *Daily Express*.

Extraordinary Publicity

Never has a girl received such a deluge of publicity as this. Her photograph has appeared again and again, both in the daily papers and the "fan" papers, and her presence in the cast of "A Bill of Divorcement" is sufficient to make the success of the picture a foregone conclusion, even if the film itself did not merit it—as it certainly does.

Strong Role in Second Film

As so much depends upon what rôles she receives, it is of interest to note that she has just finished the starring rôle in Gilbert Frankau's famous novel, "Christopher Strong," in which she plays the part of a headstrong girl who flaunts every convention as she comes across it, and generally makes life what she wishes it.

This should fit the robust personality of Miss Hepburn like the proverbial glove, and we prophesy it will cement her hold on the ladder of stardom which she has climbed so high in so short a time.

Katharine Hepburn, who stars in A BILL OF DIVORCEMENT (Radio)

TWO BRISTOL C.E.A. MEMBER GIVE UP OFFICES

This month sees two well-known officials of the Bristol C.E.A. conclude long periods of office. F. G. W. Chamberlain, who ceases to be a delegate of the branch, has held that office for the last six years, during which he has served the branch well and faithfully. He still retains the vice-chairmanship of the branch.

F. CHAMBERLAIN

F. A. Webber, who has held the secretaryship of the branch for 12½ years, attended his final meeting last week. In him the branch loses a very competent official.

The new secretary is F. A. Simpson, of Orchard Chambers, Orchard Street, Bristol.

THE WORLD'S KINEMAS

America's Closed Theatres

Evidence of the degree to which American picture houses have suffered as a result of industrial depression is seen by the figures gathered in the United States for the *Film Daily* Year Book.

Of the 18,533 kinemas in the U.S. only 12,480 are open, a closing of nearly one-third of the original number. There are nearly two thousand wired-for-sound houses among the 6,053 closed houses.

Canada shows a similar drop. Of its 1,072 picture houses only 712 are open; the number of wired houses being 807.

The total number of kinemas in the world is estimated by the U.S. Department of Commerce at 60,492, of which 33,965 are wired.

Germany's figures are given as 5,071, with 3,700 wired; England as 4,950, with 4,228 wired; France 3,300, with 1,450 wired; Spain 2,600, with 500 wired; Austria 850, with 435 wired; Hungary 505, with 198 wired.

Obituary

PASSING OF JACK VINCENT

Birmingham Loses Veteran

Bridgwater Manager's Funeral

The Trade will be grieved to hear that J. Vincent, of the Empire Theatre, Leicester Square, died in hospital on Saturday last from tuberculosis, brought on by gas poisoning contracted during the war.

Mr. Vincent was associated with Metro-Goldwyn-Mayer theatres for quite a number of years, having been at the Tivoli practically from the time M-G-M took over. When the Empire was built he took charge of the stage there, and was later promoted to assistant manager of the theatre.

He had been ill for quite a long time, but it was not until a very few days ago, when he practically collapsed, that anybody realised how bad he really was. He was rushed off at once to hospital and for the last ten days had been fighting a losing fight against the disease. Mr. Vincent was married and leaves a wife and two sons.

During his many years with M-G-M Jack Vincent made himself tremendously popular with the entire staff and with the Empire patrons. His cheery personality endeared him to everyone with whom he came into contact. We are sure the entire Trade will join us in offering condolences to Mrs. Vincent and her family in her great loss.

Entertainment Pioneer's Death

Death has robbed Birmingham of a well-known figure in Birmingham entertainment circles in the person of F. C. Finch, who has been Leon Salberg's business manager at the Alexandra Theatre, Birmingham, for the last nine years. Forty-six years of age, Mr. Finch had been in the entertainment business almost all his working life and had a wide experience both as resident and touring manager prior to his settling in Birmingham. He had a wide circle of friends and was a member of the Caxton Lodge of Freemasons.

Bath Director's Death

W. H. Crossman, a member of the Bath City Council since 1927, and chairman of directors of the Oldfield Park Picture House, Bath, died suddenly on Thursday night as the result of an accident. He was returning home from visiting a sick friend, and slipped on the pavement after alighting from a tramcar. His skull was fractured and he only survived about an hour and a half, never completely regaining consciousness. The funeral took place on Monday.

Bridgwater Manager Buried

Charles Stewart Wallace, manager of the Palace Theatre, Bridgwater, who passed away at the age of 45, was buried at Wembdon Road Cemetery, Bridgwater. Among those present at the graveside were S. A. Smith, circuit inspector, representing Gaumont-British, and J. W. Day, representing the staff of the Palace Theatre.

Mr. Wallace died from pneumonia following an attack of influenza.

Taunton Musician Passes On

A well-known Taunton musician has passed away in the person of R. H. Cann, who, before the orchestras were disbanded on the arrival of the talkies, was a member of the orchestras at the Vickery kinemas in Taunton, the County and the Gaiety.

QUARRY BANK OPENING

The Coronet Cinema, Quarry Bank, was opened last Wednesday by Coun. J. E. Dunn. It is owned by Quarry Bank Cinemas, Limited, and Mrs. Myra Couper is manageress, with C. E. Roberts as operator and assistant manager.

Seating 500, and equipped with talkie apparatus by Morrisons, of Leicester, the house was designed by A. L. Horsburgh, of Birmingham, and erected by Batham and Beddall, of Brierley Hill.

The management of the Royal Kinema, Wallasey, have instituted a scheme whereby 100 unemployed men are admitted free to the kinema each Tuesday and Thursday.

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AN ALL-MAINS FILM PRINTER

NEW VINTEN MODEL OF ROTARY TYPE

ON the stand of W. Vinten, Ltd., at the Olympia section of the British Industries Fair (A 114/2) is a new film printer, which will excite considerable interest.

An Independent Unit

The new printer is a composite unit, that is to say, it has only to be carried in to the printing-room and coupled up to the A.C. mains, when it is ready to work . . . entirely independent of batteries or resistances or any other external electric gear.

The new rotary printer, says W. Vinten, Ltd., has been designed to give to the Trade a printing accuracy which is at present undreamed of even in the very highest grade laboratories. To achieve this end a unit has been built which is completely independent both mechanically and electrically. It is a dual machine with a central control from a separate gear box. Both the light changes and printer lamps are worked on a supply generated by the driving motor. This motor is running at a constant speed when on alternating current mains; the lamps and automatic control gear running on the 100 volt D.C. supply generated.

Ensuring Quality

Film densities remain accurate over the whole working day due to the constant speed of the machine and the unvarying current supply, thus producing a batch of prints of absolutely constant density. A check on these is constantly before the eyes of the operator in the form of a new indicator dial, which takes a reading of the actual current passing through the lamp.

A perfect contact between the two films is achieved by the gate curvature on the top of the light box. Tension is applied to the positive film only. The perfectly even transmission of the film is obtained by the patent mechanical filter which drives the precision sprocket, which has an involute tooth cut to a special depth to take two films.

Preservation of Negatives

Rewinding the negative is avoided by the use of a forward and reverse chart control band. No stapling or notching or other damage to the negative is necessary on the light control system, although the printer can work with negatives thus treated. The densities are recorded on a parchment chart 70 mm. wide which is placed in the printer at the start and is automatically synchronised by the machine. The composite machine when locked together by the gear box produces picture and track at one run of the negatives, the normally recommended speed being 1,000 ft. in ten minutes. This

(Continued on page 37)

THE WEEK'S JOKE
Ne Plus Ultra

There is a kinema with such excellently balanced equipment that when a quota quickie is screened the house lights dim and the non-sync. plays the last line of the vocal refrain of "Let's put out the lights and go to sleep."

A PRYING LENS

IN NON-STOP CAMERA

The keyhole-peeping camera and the eavesdropping microphone have made their début in Paramount's "A Lady's Profession."

By the ingenious use of camera and "mike," Director Norman McLeod, with one continuous "dolly" shot, reveals all the personal secrets of a large group of patrons in a speakeasy, thereby laying the framework for the story's plot.

The recording apparatus, mounted on a huge crane, visited each of the fifteen alcoves and recesses in the unique set and recorded the subdued conversations and eloquent gestures. The action required ten minutes' time. About 250 lineal feet of space was covered by the one "take."

"A Lady's Profession," featuring Roland Young, Alison Skipworth, and a cast of twenty others, is replete with such camera work and unusual story twists. The story is an original comedy by Nina Wilcox Putnam.

The Observation Window

W.E.'s Latest Recorder

Portable Double Film Type

A Boom Year for Organs?

WESTERN ELECTRIC have perfected a portable recording system styled the Type "F" channel. Designed essentially for location, industrial and educational recording, the equipment is mounted in light duralumin cases, and in its simplest form weighs approximately 325 lb. By adding other units, sound-recording systems of any degree of elaborateness may be established.

EMPLOYING the double film method—that is, sound and scene on separate elements—the system embodies all the up-to-date laboratory developments, among the outstanding features being the use of moving-coil microphones, permanent-magnet light valves, and noise-reduction units, the latter for noiseless recording. A similar system was supplied to Universal for the filming of their Arctic spectacle, "Iceberg," which is shortly to be presented.

IS 1933 going to be a boom year in organ installations for British firms? So far, every kinema of importance opened this year has installed an organ, and the tendency is for much larger instruments to be erected than in former years

JANUARY and February averaged over one a week, and the following list are due for early installation in March and April, and many other definite orders are in hand. Christie Unit Organs have the following in hand:—Majestic, Cradley Heath, Birmingham (3-manual); Capitol, Didsbury (4-manual); Broadway, Pendleton, Manchester (3-manual); while Compton Unit Organs have the Gaumont Palace, Cheltenham; Luxor, Eastbourne; and Carlton, Norwich, all 3-manual jobs.

CRITICS have been busy in U.S. declaring that S. L. Rothafel has been driven out of Radio City because of mistakes he made in building. He retorts in an American paper by calling his critics "hatchet-faced rats who have never tried to do anything."

"I ADMIT making a mistake at Radio City," he says, "but those who try to do things are bound to make mistakes. For twenty years I have tried to be an upbuilding force in the theatre. I'll be back in April, and I want that understood."

HOW long is it to be before something like a standard size is achieved in small film? Sixteen and nine millimetres have stood for a long time, and Pathé Natan has undertaken to modify the Pathé Rural, which takes 17 mm. to receive 16 mm. But the Italian authorities are adopting 17.5 mm. with a new apparatus which is a step away from a common size.

EVERYBODY who has handled a projector or a printer has some theory or other about the intermittent—what should or should not be done. Next Monday, critics who are B.K.S. members have their chance. A. S. Newman is to introduce the subject and discussion should be well maintained.

J. BENSON.

A light portable camera developed by Paramount technicians was used for the first time to shoot scenes of Wynne Gibson in THE CRIME OF THE CENTURY. The camera with a 400-feet magazine, is carried by the cameraman, a handle fitting into the socket of a flagbearer belt. It is electrically operated

SIEMENS-PLANIA CARBONS
SIGNIFY PERFECT CONSISTENCY

INTERMITTENT GEAR GRUMBLES

B.K.S. DISCUSSION ON WEAK POINTS

AT next Monday's meeting of the British Kinematograph Society, to be held in the Gaumont Theatre, Film House, at 7.45, the vice-president, A. S. Newman, is to read a paper which should be productive of lively interest and comment.

The paper will deal with "Intermittent Movements as Illustrated by the Camera, the Printer and the Projector"—a most interesting subject and one which will confound the perforator man who says the stock is correctly perforated, the cameraman who says it is wrong and won't go through the camera, and the cameraman who says the picture is unsteady because of the camera movement either being wrong in balance or construction, the printer who says he can't print from the negative because it is unsteady through the cameraman, and the projectionist who complains that the print is unsteady—the printer says it is steady and that it is the fault of the rotten projector.

"Come and Complain"

"If, by the means of this paper," says Capt. Jack Smith, chairman of the Papers Committee, "something can be arrived at as to what is the right and what is the wrong movement, it will go a long way towards cleaning up all those people's complaints—whether justified or not—and partly eliminate the feeling that the other fellow is unjustifiably grumbling.

"If members will only come armed with the argument for the movement they are using in their present machines as against movements they have used in other machines, we shall get the debate started, and I really think it will be most advantageous to all concerned.

Printing Pinpricks

"So, will members and friends who want to attend the meeting (which they can do by applying to the secretary for tickets) come with the decided opinion that the sprocket pulled down is better than the claw, that the rotary printer is wrong for doing talkie prints with, etc.

"Let us make the lecturer prove that he is right and we are wrong, or *vice versa*. Let's put into this debate the election spirit."

COLTMAN STILL FRAMES

FOR LONDON COLISEUM

The London Coliseum, which will open with films on March 6, is being provided with still frames by A. Coltman and Co., Ltd., of 145, Wardour Street, W.1. These have been designed and manufactured in keeping with the style of the architecture of the London Coliseum.

Backgrounds ornamented in the Georgian period provide a pleasing contrast with the "modern" display of most West End kinemas.

EDMONTON'S NEW SUPER

Plans and specifications for the Florida, Silver Street, Edmonton, A. E. Abraham's new kinema, point to it being a most efficient and luxurious theatre. The design includes all the amenities of a modern kinema, with dressing-rooms for cabaret and stage artistes, tea-room, kitchen, and a well-appointed residential flat.

Lift and Engineering, Ltd., are handling the stage machinery, and a four-cubicle Hewittic rectifier is being installed.

The projection-room will house three projectors, two Brenographs and two spots, while a special spot-room will have three front and two side spots.

Clifford Aish, of 22, Bedford Street, W.1, is the architect. The consulting electrical engineer is Basil Davis, A.I.M.E.E., of Central House, Kingsway, W.C.

PERFORATED SCREENS

The Perforated Front Projection Screen Co., Ltd., announces that contracts for screens last week include orders from the Stoll Circuit for screens for the London Coliseum; the Alhambra, Leicester Square; the Empire, Chatham, and the Picture House, Chatham.

Other contracts of the week are the Victoria, Driffield; the Crawley Cinema, and the Sparkbrook Picture Theatre, Birmingham.

The showman parson, Rev. S. B. Swift, of the Tatler Picture House, Bradford, with miner at entrance display for BLACK DIAMONDS (Wardour)

A foyer sketch and cut-out display in front of the Majestic, Stoke, to advertise GRAND HOTEL (M-G-M), were designed and painted by J. G. Kennelly, the manager

NON STOP RUN OF TIE-UPS

HOW S. HOBBS KEEPS HIS HOUSE TO THE FORE

WEEK by week S. J. Hobbs, of the Plaza, Coventry, arranges tie-ups to put over his programme. This is not always an easy task, for there are many titles and stories that are difficult to handle in this way.

"Skyscraper Souls" (M-G-M), which was screened last week, presented a problem at first, but after much thought S. J. Hobbs hit on the idea of co-operating with the largest local furnishing store.

In one of the windows of the store he arranged a setting representing a bachelor's flat. Prominent in this was a large notice: "'Skyscraper Souls with Flat Rent Pockets' should take a walk around the furnishing departments, where they can see many bargains to choose from. 'Skyscraper Souls' is showing at the Plaza . . ."

Another large window represented a bedroom and had a card prominently displayed, reading: "You may have a 'Skyscraper Soul,' but your pocket does not reach to such heights. Whether your choice be a skyscraper or a humble flat, we can satisfy your requirements. Please walk inside. 'Skyscraper Souls' is showing at the Plaza."

"SUCCESSFUL CALAMITY"

Radio Dealers Join in Boost

Eric Forgham, manager of the Gaiety, Birmingham, arranged some attractive window displays in connection with "A Successful Calamity" (Warner). Radio dealers in the centre of the city and in the Saltley district made a full display of the latest Philco radio sets with attractively coloured ovals on easels carrying announcements: "Modern broadcasting conditions are a terrible calamity for inefficient receivers, but 'A Successful Calamity' for Philco"; "See George Arliss in 'A Successful Calamity' at the Gaiety . . ." Coloured stills and cut-outs completed the setting.

BOSCOMBE TABLEAU

For "Maid of the Mountains"

In connection with the showing of the magnificent production, "Maid of the Mountains" (Wardour) at the Carlton, Boscombe, Manager W. Thornton introduced a beautiful tableau. As a background to a real rockery, at which a figure of a girl is seen drawing water, is a gorgeous backcloth representing the mountains, while along the narrow path is seen proceeding the maid who loved a gypsy not wisely but too well.

To advertise "The Last Coupon" (Wardour) at the Kursaal, Southend, manager J. J. Backhouse tied-up with Leslie Fuller, who was singing at the Palace Hotel concert, Southend, last Sunday.

Atmosphere for Mining Film

KINEMA ENTRANCE AS PIT "HEAD"

Bradford Boost

MINERS' oil lamps provided illumination for a striking display built up from pit props and other materials borrowed from a local colliery, to signalise the showing of "Black Diamonds" (Wardour) at the Tatler Picture House, Bradford. This was arranged by Rev. S. B. Swift, the Tatler's parson manager, in co-operation with the Toftshaw Moor Colliery Co.

At the entrance patrons passed through an archway of pit props, placed in position just as they are in a "head" at the coal face.

At each side were two miniature "heads," and the realistic effect was heightened by huge chunks of coal placed between the props, picks, shovels, and lamps—and a miner, in his pit clothes, from the colliery, who stood in the vestibule as a sort of extra commissionaire, answered patrons' questions about the mining equipment on view.

A sandwichman, dressed as a miner, also paraded the streets.

For "Looking On the Bright Side" (Radio), which broke the attendance record, Rev. S. B. Swift had gramophone records of some of Gracie Fields' song hits, played on the panatrope, broadcast through a loud-speaker into the street, and when he showed "Bring 'Em Back Alive" he had live monkeys as part of the vestibule display.

BIG DONCASTER BOOST

For "Maid of the Mountains"

C. Vernon Taylor, manager of the Picture House, Doncaster, gave many evidences of his enterprise in his exploitation of "Maid of the Mountains." Practically every angle was used, but what aroused most attention was a big display on hoardings round some property in the centre of the main street. A scenic display was provided by a 48-sheet litho over the front of the hall. An outdoor stunt was a boy in costume parading the principal streets. Tie-ups were arranged with all the music dealers in the district. Thousands of throwaways were distributed and the sellers of Sunday newspapers helped considerably, carrying the message into the suburbs and surrounding colliery villages.

FOOTBALLERS VISIT KINEMA

On Eve of Cup-tie

In conjunction with the *Birmingham Evening Despatch*, Manager R. J. Brunt arranged for a number of prominent Birmingham F.C. players to attend the Alhambra for the presentation of a cheque to the winner of the *Despatch* Football Competition. As this event took place on the eve of the cup tie between Birmingham and Middlesbrough large crowds were present to see their football idols.

PULLING IN CHILD PATRONS

"Bring 'Em Back Alive" Campaign

CHILDREN are always a factor of importance when putting over animal films, and Horace Routledge went all out to interest the youngsters in putting over "Bring 'Em Back Alive" (Radio) at the Regent, Rotherham. Some weeks ahead of the showing he secured the co-operation of the local newspaper, and launched an animal painting competition, obtaining many columns of newspaper and picture publicity as a result. The competition attracted a large number of entries.

A free matinee for 1,000 children on the Saturday previous to the showing was another good stunt.

Adults were, of course, not overlooked, 200 buses and trams carrying special messages to all the suburbs and villages within nine miles of Rotherham.

"FLAG LIEUTENANT"

Attractive Display at Smethwick

J. Smylie, manager of the Rink Cinema, Smethwick, has inexhaustible ideas in exploitation settings, and the theatre always has something new and novel in the way of film publicity.

For the screening of "The Flag Lieutenant" (W. and F.), he arranged in his show window a backcloth depicting a British battleship, and life-size cut-outs of Anna Neagle and Henry Edwards were placed upon the fore-deck, with the film title and "Showing To-day" arranged at vantage points.

During the evening the setting was suitably illuminated, and a special lighting system at the rear of the backcloth gave a realistic effect of the interior of the ship being lit up.

To heighten the nautical effect, the girl attendants were attired in white drill sailor uniforms.

"ROME EXPRESS"

Aberdeen Foyer Display

A simple but most effective way of advertising "Rome Express" (Gaumont), which is being shown at the Picture House, Aberdeen, this week, was adopted by T. A. Lunn. In a corner of the foyer with a background of pale green there were suspended letters spelling the title of the production. Each letter was beautifully coloured in pale orange, and with suitable lighting the effect was most striking.

In addition to the foyer show there were cardboard posters of a railway locomotive hung up on the walls at various parts of the house, while various National newspapers with what they said about the production printed across the front of them were prominently exhibited.

SINGERS WANTED AT BURSLEM

COMPETITION FOR "THE MAID" PATRONS

THE management of the Palace, Burslem, are anticipating great things from "Maid of the Mountains" (Wardour), which they have been boosting in varous forms for some weeks past. A huge canvas sheet has been stretched across the street in front of the kinema, and on this is printed the title of the film. Inside the Palace is a similar sheet, while on the right of the stage is a scene from the film, which when illuminated, has a particularly attractive appearance.

In addition, a special advertisement in the local Press announces that entries are required for competition in the Palace Singing Competition. Entrants are invited to sing the song, "Love Will Find a Way," one of the successes of the film, and prizes to the value of £25 are offered.

HOME FROM HOME

Atmosphere for "First Year"

Harry Yorke, manager of the Adelphi, Hay Mills, Birmingham, caught the right atmosphere in his exploitation for "The First Year" (Fox).

In the vestibule was a completely furnished modern dining-room, while a cleverly placed cut-out of Charles Farrell sat at the table with Janet Gaynor in the background.

The furnishings were loaned as a result of a tie-up with a local furnishing firm, who exhibited in their window a 48-sheet cut-out of the stars bride and bridegroom surveying the stock.

Well-arranged tie-up cards pointed out the importance of providing a happy home in the "First Year" of married life—and the even greater necessity of seeing such an excellent piece of entertainment at the Adelphi Cinema.

BOXING IN KINEMA

Puts Over "Winner Take All"

An excellent send-off was given to "Winner Take All" (Warner) at the Regal, Lincoln, last week, by a schoolboy boxing contest staged on the opening night by Manager W. Pratt, in conjunction with a local boxing promoter. The fixing of the ring and engaging of officials was all undertaken by the promoter and did not cost the Regal a penny.

Two days before screening a man with his face made up and wearing a dressing gown and boxing gloves toured the town with a notice: "I met James Cagney and saw stars. You can see stars and James Cagney at the Regal."

Other publicity for the picture included a display of sports material in the foyer of the Regal, and a window display at a sports outfitters.

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£10 PRIZE FOR PUBLICITY

FIRST NATIONAL OFFER TO SHOWMEN

FIRST NATIONAL FILM DISTRIBUTORS, LTD., in conjunction with the *Kinematograph Weekly*, are offering a prize of £10 to the exhibitor who is judged by the editor of the *Kine.* to maintain the highest level of consistency and excellence during the period March 20 to May 27.

CONDITIONS.

1. As advertising and exploitation to be successful must be consistently maintained and not spasmodic, the prize will be awarded to the exhibitor who presents evidence of such qualities during the period named. It will not be judged by any effort concentrated on any one picture.

2. The exhibitor must show, advertise and exploit not less than six First National Pictures during the period. Special attention must be devoted to the advertising and exploitation of First National and Vitaphone Shorts showing in the programme.

3. All entries must be addressed to the editor of the *Kinematograph Weekly*, whose decision will be final.

4. The pictures released by First National from March 20 to May 27 are as follows: Warren William in "Three on a Match"; Florence Desmond in "River House Ghost"; Joe E. Brown in "You Said a Mouthful"; Joan Blondell in "Central Park"; Wm. Austin in "Don't Be a Dummy." The contest is not, however, confined to these particular pictures; any release will count.

"JACK'S THE BOY" In Yorkshire Village

Having learned that "Jack's the Boy" had not been booked at some of the surrounding village halls, Leslie Collumbine, manager of the Hippodrome, Wombwell, near Barnsley, concentrated on interesting the residents of those villages. He did this with a gaily decorated motor-car, all sides of which were covered with artistic hand-written posters fastened on poles. On the top of the car was one of the huge Jack Hulbert cut-outs, and alongside the driver was Jack Hulbert to the life. Stops were made in the village market places.

Upwards of 20 tie-ups were effected with local tradesmen. A capital display was in the foyer of the hall, the artistic effect of this was enhanced by a large number of fairy lamps. The tie-ups included several capital window displays.

A diving suit in the lobby of the Marble Arch Pavilion during the run of WITH WILLIAMSON BENEATH THE SEA (P.D.C.), created a good deal of attention

PUBLICITY IDEAS For P.D.C. Under-sea Film

All showmen who have booked "With Williamson Beneath the Sea" should make application to P.D.C., of 12, Great Newport Street, W.C., for the publicity campaign sheet they have produced for this picture. In addition to giving the complete list of advertising accessories and illustrations of posters and blocks, it contains the story of the film, Press reviews, Press and programme paragraphs, and exploitation suggestions.

An important feature of this publicity sheet is the story, "How I Filmed Beneath the Sea," by J. E. Williamson. This story has appeared in no fewer than twenty prominent provincial papers, and it should not be a difficult matter for exhibitors to place this story with their local paper.

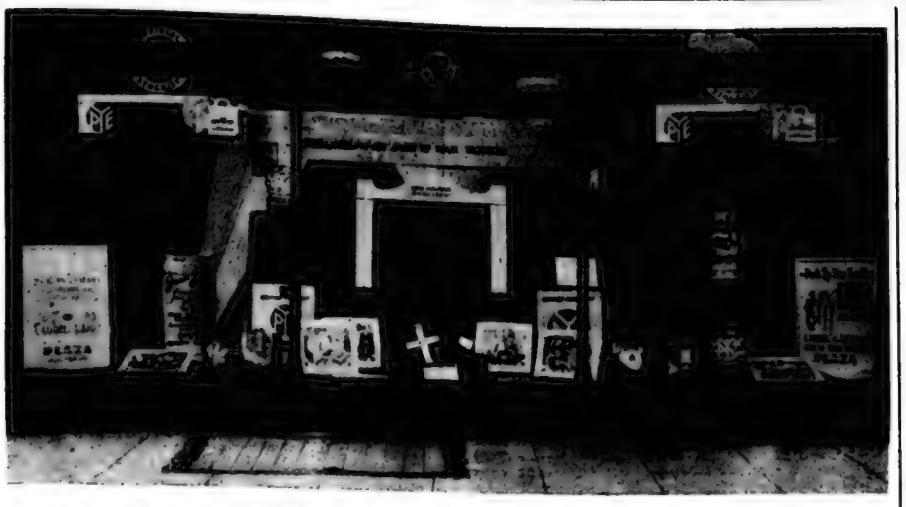
THE TALK OF BATH "There Goes the Bride"

"There goes the bride!" is an expression now generally heard in Bath. A bridal car containing bride and bridegroom, in full wedding attire, has been seen driving round the city in state.

The bridal pair constitute a smart advertisement for the Ideal film of the same title, which is showing at the Beau Nash Theatre.

SUNDAY OPENING

Instead of running a Sunday film programme why not try the novelty of a Sunday Concert at your kinema? British Popular Concerts Ltd., of 7, Oxford Street (Gerrard 1392), will be pleased to supply details of interesting scheme.



To put over PACK UP YOUR TROUBLES (M-G-M) at the Plaza, Crouch End, an effective tie-up was made with the local radio store by manager Leslie Freeman

AROUND LONDON with the SHOWMAN

Crouch End Comedy Tie-up — Happy Portraits— Dagenham Stage Show

A TIE-UP with a local retailer of electrical appliances brought Leslie Freeman, of the Plaza, Crouch End, a great amount of publicity for the screening of "Pack Up Your Troubles" (M-G-M).

A large main road window was devoted to the display of cut-outs of a humorous character and was dressed under Leslie's supervision. He procured from various manufacturers specially designed display items, all of which were marked, incorporating the film title with their sales message.

Massive Laurel and Hardy heads flanked the windows and they were also shown using various domestic appliances. The centre was occupied with a miniature stage showing a dug-out scene with the comedians listening-in with a portable radio set.

This unusual display attracted a considerable amount of public attention, and the Plaza gained a lion's share of the publicity as every notice displayed carried the film title.

The display was in the window of Electro-Domestik for nearly two weeks in all, and on one occasion was modified at the request of C.A.V.-Lucas-Rotax combine, who were so struck by the original idea that they sent a representative down from Birmingham to take a photograph of the window for their service publication, "Lucas Reflections." For this purpose, the window was partly redressed by Mr. Freeman to include some of their famous L.T. batteries and other radio products of the three firms concerned.

Edgware Broadcast

During a visit to Edgware this week I found D. Michaels, of the Regent, extensively publicising the "Big Broadcast" (Paramount). He had arranged a number of tie-ups with local music stores, who were displaying in their windows attractive cut-outs, stills, etc.

A loudspeaker fitted to the canopy broadcast records made by the various artistes appearing in the film and gave the public a good sample of the musical programme being offered.

A large gathering of well-known organists assembled at this hall on Wednesday to hear a demonstration of interludes by the resident organist, Rowland Tims. This was organised by the Incorporated Society of Musicians.

Palmers Green Tie-up

P. Robinson, of the Palmadium, Palmers Green, arranged an attractive tie-up with a local photographer, to put over "Happy Ever After" (Gaumont). Eighteen portraits of happy expressions were arranged in three classes of six each, and Palmadium patrons were asked to choose first, second and third Happiest Expressions in each class.

The selection of the winning photographs was by popular vote, and the winning competitors were given a free sitting by the photographer.

"These photographs express only a little of the joy you will experience in witnessing 'Happy Ever After'" was the caption to the attractive display boards which Mr. Robinson set in the vestibule and outside the theatre.

Stage Band Shows

At Lewisham Gaumont Palace, where W. H. Hockman is in charge, I saw a praiseworthy move in this direction. Bobby Howell and his band had adopted a martial theme for his setting and numbers. It was very cleverly conceived, and I felt that it was a pleasing breakaway from the stereotype style of band shows. At the New Victoria, Ernest Bassil, the general manager, thinking, presumably, that his audiences were a little more "high brow," altered the background of the same performers by introducing negro spirituals as the motif of the selections. Incidentally, the versatile performance of Bobby Howell's "boys" deserves commendation.

Sunny Skies at Clapham Junction

The stage show, produced by Maurice Cheepen, at the Grand, Clapham Junction, was a welcome change to the arctic conditions outside.

Under the expressive title, "'Neath Southern Skies," the show was a triumph of spectacular staging and lighting, the vaudeville side was equally good. A troupe of dancing girls, in colourful dresses, appeared at intervals, and individual artistes sung and danced appropriate numbers. Ernest Mitchell, in charge of the orchestra, contributed his meed of support to the production.

A Dagenham Attraction

During a recent visit to Dagenham I witnessed an exceptionally fine bit of stage lighting in a show, which lasted nearly an hour and formed part of the programme, which is making the Princess such a popular rendezvous.

P. Lyons, who manages this house for Lou Morris, and Wally Brailford, the stage manager, have devoted a considerable amount of time to the perfection of stage lighting schemes, and with plain silver-grey draperies, closely folded and skilfully arranged battens, have evolved some of the most brilliant effects I have seen on a kinema stage. A sunburst effect projected in a light colour from the booth introduced a note of variety, whilst the stage battens formed a rainbow background.

Another original item was two upright muslin-covered pillars, housing lamps placed at the back of the stage to break the width.

Harry De Jong conducted an efficient orchestra.

SHORT VARIETY INTERLUDES

PUBLICISE FORTHCOMING ATTRACTIONS

SOMETHING new in kinema entertainment is provided at the Trocadero, Liverpool, to introduce the following week's attractions.

F. J. Smidmore, the manager, arranges a short variety interlude, but this is connected with the following week's show, hence there has been coined a new term in kinema Trade technique—"trailer interludes."

Recently an Oriental setting was provided for "Baroud" (Ideal), and the doorman, in appropriate costume, sang "The Desert Song."

"Smilin' Through" (M-G-M), this week's feature, provided an excellent subject. The setting was of a cottage with a trellis-work garden fence and an archway, over which appeared the words "Smilin' Through" in tinselled lettering. A farm girl was seen deriving pleasure from the oscillations of a swing. She then emerged from the gateway leading from the cottage to the stage singing "Smilin' Through." The vocalist was Miss Joan Law, an usher at the Trocadero.

These weekly stage presentations are run at very little cost. Most of the stage fixtures are made by the staff, and all the artists are members of a very versatile staff.

HELLO! BEDMINSTER Stoll P.H. Calling

For "The Big Broadcast" (Paramount) at the Stoll P.H., Bedminster, Bristol, W. Collings dressed the front of the house with a huge poster on each side of which was a tall wireless mast. On the top of each mast was a light which gave intermittent flashes.

Loudspeakers on the front of the house were linked up with a "mike" in the office and one in the operating box. Tie-ups were arranged with music shops in the district, and some good window displays were secured for the film.

THE INSIDE OF FILMDOM By "Once-in-a-Lifetime" Stars

A novel and interesting herald, in the form of eight pages of hints on "How to Break into the Movies," has been originated by Universal for "Once in a Lifetime," which is to be released shortly.

The movie hints are written by the stars of this Hollywood burlesque, and are as laughable as the film. Contributions are from Sidney Fox, Zasu Pitts, Gregory Ratoff, Jack Oakie, and Aline MacMahon.

The price per 1,000 is 12s. 6d.

COMPANY OF SHOWMEN

ADDITIONAL MEMBERS

The following names have been placed upon the register of the *Kinematograph Weekly* Company of Showmen, and diplomas of membership have been awarded:—

R. Val Bluer, Coliseum Theatre, Glasgow; R. J. Brunt, Alhambra, Birmingham; Stan Dixon, Regent, Hull; Frank Clifford, Capitol, Upminster; Louis Lewis, Theatre Royal, Manchester; Percy D. Aubin, Savoy Picture House, Blackburn; J. A. Bardsley, London; Harry B. Harris, Exchange Kinema, Lincoln; S. H. Hope, Rex Publicity Service; Alex Howie, Rex Publicity Service.

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April 10 Releases

A Wide Musical Range

Massenet, Wagner and Modern Rhythm

To Provide Suitable Atmosphere

Compiled by A. W. Owen

ATMOSPHERIC musical interludes to suit this week's releases range from modern foxtrots, an Eric Coates' "Rhapsody," to a joyous "Fête Bohême," an excerpt from the opera "Manon" from the works of Massenet, and the final movement of the "Flying Dutchman" overture of Wagner. All classes of musical taste should find something to satisfy and entertain them. The use of records for synchronisation with organ interludes is very much on the increase, and they can be of immense benefit and help to the organist provided they are used with discretion and care.

There is undoubtedly a bad tendency for the organist of moderate musical ability to start the synchronisation with his first number, and keep a record on all the interlude. This will defeat the object of using records and relegates an organist into a mere accompanist to recording.

The only way to make full use of records is to arrange for either vocal (solo or ensemble) or orchestral portions of the music played in the selection to be interspersed so as to create novelty and even partial illusion to your audience.

If, say, a popular musical comedy selection is attempted, records of (*a*) a vocalist singing the principal song, and (*b*) a chorus finale, should be secured, the organist playing solo organ in all other portions of the interlude.

I hope in the course of the next week or so to give particulars of a new device introduced by Messrs. Compton, the unit organ builders, by which the organist will be able to control the non-sync record from the console of the organ, instead of having to rely upon the operating-box, an innovation which will be welcomed by all organists in spite of the fact that they have already got their hands pretty full with the many intricacies of the modern console.

"PROSPERITY" (M-G-M)

CERT. A. 7,813 ft. Reg. No. F.8151. Reviewed in *Kine.* December 8, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Marie Dressler, Polly Moran, Anita Page.
ATMOSPHERE.—American small town domestic comedy drama.
ORCHESTRA.—"With a Song in My Heart." Symphonic Rhapsody. Rogers-Eric Coates' transcription. (Chappell.)
ORGAN.—As orchestra, with adaptation from piano-conductor copy of above orchestration and synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"With a Song in My Heart." Rhapsody. Recorded on Columbia D.X.63 (special film non-sync. record) by the Court Symphony Orchestra, conducted by the arranger.
LIGHTING EFFECTS.—Light blue, pink, violet and orange tints.

"DOWN ON THE FARM" (Universal)

CERT. A. 7,806 ft. Reg. No. Br.8182. Reviewed in *Kine.* December 15, 1932.
PUBLICITY.—One 12-sheet, two 6-sheets.
STAR.—Bert Bailey.
ATMOSPHERE.—A simple comedy drama of life in an Australian farmstead.
ORCHESTRA.—"Woodland Pictures." Suite No. 1. Percy Fletcher. (Boosey-Hawkes.)
ORGAN.—As orchestra, if synchronised with non-sync. record, as detailed below, with adaptation from the piano-conductor copy of the above orchestration. (If organ solo without record is desired the "Romance" No. 2 of the same suite is more suitable.)
NON-SYNC.—"Woodland Pictures." Suite No. 1. Percy Fletcher. Recorded on Columbia D.F.X.15 (special non-sync. film record) by the Company's Symphony Orchestra. There is also an ordinary record of No. 2 of the suite, "The Romance," recorded on D.19242.
LIGHTING EFFECTS.—Blendings of varied and well contrasted outdoor colours.

"GUILTY AS CHARGED" (Paramount)

CERT. A. 7,028 ft. Reg. No. F.7839. Reviewed in *Kine.* September 15, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Edmund Lowe, Victor McLaglen, Adrienne Ames.
ATMOSPHERE.—Murder mystery drama of a new type in which the audience are let into the secret at the start of the film.
ORCHESTRA.—"Manon." Fantasie. Massenet. Tavan arrangement. (Ricordi.) The last two pages of piano-conductor copy played as an introductory interlude only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy and synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Manon." Fantasie. Massenet. Recorded on H.M.V. C.2240 by Marek Weber and his orchestra, using the second half only of the record as an introductory interlude only.
LIGHTING EFFECTS.—Deep orange, purple, mauve and deep crimson, the latter used as flood, to synchronise with the end of the fantasie excerpt and the first title of the film screening.

"THAT NIGHT IN LONDON" (Paramount)

CERT. A. 7,009 ft. Reg. No. Br.8045. Reviewed in *Kine.* November 10, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Robert Donat, Pearl Argyle.
ATMOSPHERE.—Crook drama of a bank robbery and the subsequent return of the money. Strong romantic interest and clever crook episodes.
ORCHESTRA.—"Une Nuit d'Amour." Agitated melody. Delmas. (Keith, Prowse.) Played as an introductory entr'acte only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration and synchronisation with record as detailed below for non-sync.
NON-SYNC.—"Une Nuit d'Amour." Agitated melody. Delmas. Recorded on Columbia D.F.57 (special non-sync. film record) by the Company's Orchestra.
LIGHTING EFFECTS.—Blendings of deep blue, violet, amber and red.

"PHANTOM OF CRESTWOOD" (Radio)

CERT. A. 6,720 ft. Reg. No. F.8110. Reviewed in *Kine.* December 1, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Ricardo Cortez, Karen Morley, H. B. Warner.
ATMOSPHERE.—Mystery crime drama in the eerie setting of a lonely country mansion.
ORCHESTRA.—"Hunyadi Laszlo." Overture. Erkel. (Boosey-Hawkes.) 1st movement, "adagio mysterioso." Only played as an introductory interlude only.
ORGAN.—As orchestra, with adaptation from the pianoforte-conductor copy of above orchestra. (No recording of this overture. If synchronisation is desired use non-sync. details).
NON-SYNC.—"En Pleine Mystere." Dramatic mysterioso. Zamecnik. Recorded by the Company's Symphony Orchestra on Columbia D.19232.
LIGHTING EFFECTS.—Black out, slow deep red flood lighting varied with deep amber, and flood red again as the title of film is screened to synchronise with finish of interlude.

"YOU SAID A MOUTHFUL" (First National)

CERT. U. 6,412 ft. Reg. No. F.8160. Reviewed in *Kine.* December 15, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Joe E. Brown, Ginger Rogers.
ATMOSPHERE.—New type aquatic comedy absurdity.
ORCHESTRA.—Medley of latest dance numbers, such as (1) "Play, Fiddle, Play" valse, (2) "Butterflies in the Rain" foxtrot, (3) "Wheezy Anna."
ORGAN.—As orchestra, using professional song copies for adaptation if solo interlude; but if using record synchronisation play from piano-copy of dance orchestration and only make partial use of records for odd chorus and finale to secure contrasting tonal effects.
NON-SYNC.—Medley of latest dance numbers, such as "Play, Fiddle, Play," valse, recorded on H.M.V. B.6318 by the New Mayfair Dance Orchestra; "Butterflies in the Rain," and "Wheezy Anna," foxtrots, both on the same record, H.M.V. B.6316, by Ray Noble and his Orchestra.
LIGHTING EFFECTS.—Blendings of the lightest colours in varied and well-contrasted tints.

"THE LAST MAN" (U.A.)

CERT. A. 6,006 ft. Reg. No. F.7950. Reviewed in *Kine.* October 13, 1932.
STARS.—Charles Bickford, Constance Cummings.
ATMOSPHERE.—Nautical melodrama in which a secret service man disguises himself as a mutineer to bring a rascally marine insurance agent to book.
ORCHESTRA.—"The Flying Dutchman." Overture. Wagner. Finale "allegro" only, played as an introductory interlude. (Boosey-Hawkes or Feldman.)
ORGAN.—As orchestra, with adaptation from any solo pianoforte edition of the overture, and synchronisation with the last portion of the second side of the record, as detailed below for non-sync.
NON-SYNC.—"The Flying Dutchman." Overture. Wagner. Recorded on H.M.V. D.1056 by the New York Philadelphia Symphony Orchestra. (Use final "allegro" for short interlude as introduction.)
LIGHTING EFFECTS.—Blending of deep blue, amber, purple and deep reds.

"BORDER DEVILS" (Pathe)

CERT. U. 6,471 ft. Reg. No. F.8271. Reviewed in *Kine.* December 22, 1932.
PUBLICITY.—One 6-sheet.
STAR.—Harry Carey.
ATMOSPHERE.—Conventional Western drama, introducing hard riding, rousing fisticuff episodes and exciting adventure.
ORCHESTRA.—"Yelva." Overture. Reisseger. (Boosey-Hawkes.) Played as introductory interlude.
ORGAN.—As orchestra, using any piano-solo edition for adaptation. (There is no recording of this overture.)
NON-SYNC.—"Allegro Vigoroso." Semi-dramatic agitato. Zamecnik. (Keith, Prowse.) Recorded on Columbia D.19251 by the company's Symphony Orchestra, and presented as an introductory interlude only.
LIGHTING EFFECTS.—Blending of deep tinted dramatic colours, using deep red or crimson for the concluding sections of either overture or entr'acte, and arrange that the film is screened as the interlude is concluded.

"ARE THESE OUR CHILDREN" (Radio)

CERT. A. 4,950 ft. Reg. No. F.8109. Reviewed in *Kine.* December 1, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Dorothy Wilson, Eric Lunden, Arline Judge.
ATMOSPHERE.—American collegiate drama which approaches the sex problems arising from their system of co-education.
ORCHESTRA.—"Serenade." Heykens. (Feldman.)
ORGAN.—As orchestra, using piano-conductor copy for adaptation, either for solo interlude or for synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Serenade." Heykens. Recorded on Columbia D.B.469 by Albert Sandler and his orchestra.
LIGHTING EFFECTS.—Blendings of violet, pink, mauve and yellow.

"PLEASURE" (Pathe)

CERT. A. 4,878 ft. Reg. No. F.8141. Reviewed in *Kine.* December 8, 1932.
PUBLICITY.—One 6-sheet.
STARS.—Conway Tearle, Carmel Myers.
ATMOSPHERE.—A story of life in artistic and Bohemian circles, based on the familiar triangle theme, in which wild parties and other scenes, illustrate the many phases of the smart set's activities.
ORCHESTRA.—"Fête Bohême." from "Scenes Pittoresques." Massenet. (Hengel and Co., Paris.) Obtainable through any of the London publishers.
ORGAN.—As orchestra, with adaptation from the pianoforte-conductor copy of the above orchestration and synchronisation with record, as detailed for non-sync below.
NON SYNC.—"Fête Bohême," from "Scenes Pittoresques." Massenet. Recorded on Columbia D.11008. (Special non-sync. film record.)
LIGHTING EFFECTS.—Blending of the brightest carnival colours in varied contrasting tints.

Excellent publicity is being given SIGN OF THE CROSS (Paramount), at the Carlton, Haymarket. The staff of this theatre in authentic costumes of Nero's Imperial Court

CAPITOL, EPSOM

Successful Concert Experiment

AN experimental series of orchestral concerts was commenced at the Capitol, Epsom, on Sunday, February 12, and is being held every Sunday for an indefinite period.

These concerts are under the direction of the British Popular Concerts, Ltd., and both proprietors and promoters have been very gratified at the attendances, which, in spite of very bad weather, have reached nearly 1,500 patrons a concert,

On the first Sunday, Raymond de Courcy took down his broadcasting orchestra of 30 performers. This band is not only double-handed instrumentally, but contains excellent vocal and instrumental soloists, and gave a two hours' programme of classical and popular modern items.

On February 19, Theodore Guitter and his merry Gypsy Orchestra held the stage, supported by the Merryola Singers; Olga Astafieva, soprano (from Balieff's "Chauve Souris" Company); Nicholas Nadejin, baritone; Singer and Keys, the popular entertainers. There were also solo violin numbers of National Czardas and a Sarasate number which were beautifully played and received with great applause.

On Sunday 26, Lionel Paulus and his Aeolian Orchestra, with Enrico Muzio, the celebrated Italian tenor; Margaret Reid and Morey Wicks, entertainers; and Walter Evans and Harry White, in modern duets on two pianos, kept the interest maintained in excellent style. It is evident that where the kinema is unable to show films on Sundays there is an audience for "human" music as a contrast to the monotony of the mechanical sound reproduction.

I am hoping, for the sake of the hundreds of musicians still out of employment, this experiment will be tried elsewhere.

NEW COMPTON ORGAN

At Capitol, Wembley

The installation of one of the latest types of Compton unit organs with an illuminated console has met a long-felt want at this kinema. The opening recital given by "Fred" Helmsley, who is the resident solo organist, was a complete success and was yet another proof of the excellence of British organ building.

The recital contained excerpts from the popular classics, which included the Liszt 2nd Rhapsody and the Toreador Song from "Carmen." Handel's Largo showed that "churchy" tone-colour of the straight organ was equally available, and a contrasting finale contained the inevitable modern dance medley.

Every number was well played and presented with quiet yet effective showmanship. Fred Helmsley has had good experience by holding previous positions at Staines, Watford and Uxbridge, and should soon achieve popularity.

The illuminated console is a novelty feature and the primary colours of red, amber and blue are available in either stationary or revolving sequence under the direct control of the organist.

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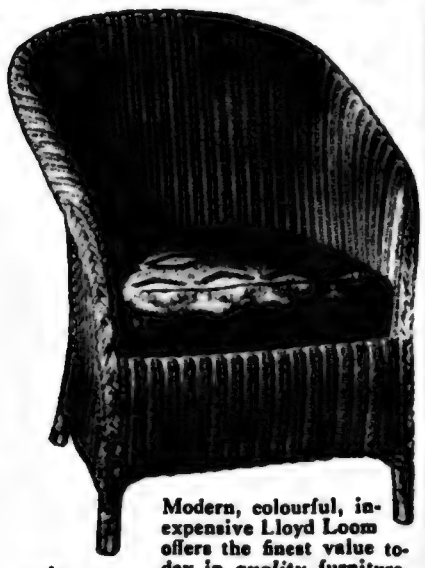

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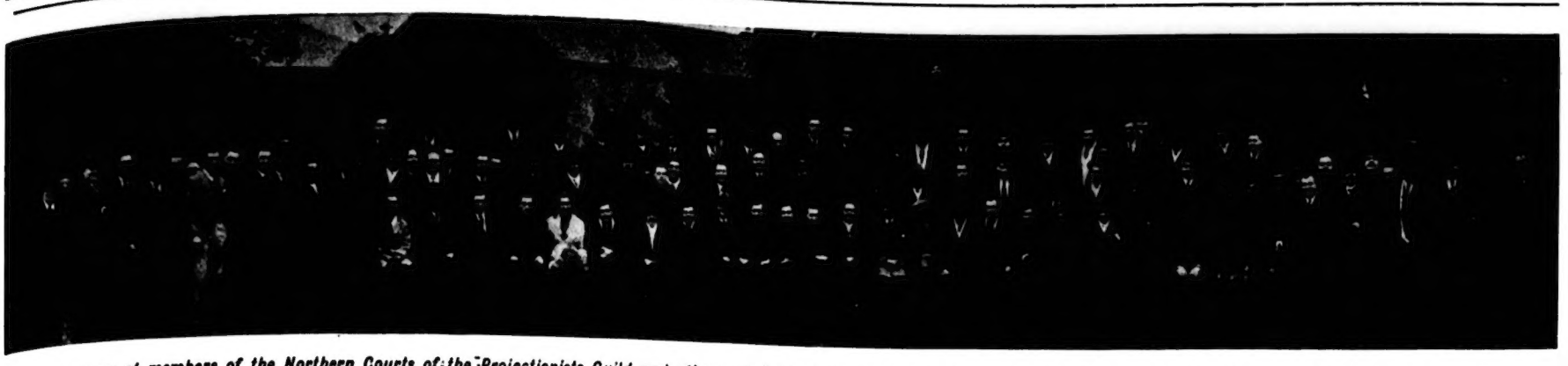


A group of members of the Northern Courts of the Projectionists Guild and others who visited the Hewittic Co.'s works at Hersham, on Sunday, February 19. Story on page 38

TUSCANIA WIRED FOR W.E. TALKIES

A Voyage of Study

FOLLOWING successful negotiations with the Anchor Line, Western Electric are to instal sound equipment on board the s.s. *Tuscania*, which leaves shortly for India.

One of the familiar Western Electric 202 double projector all-mains portable systems is being supplied, and the contract also provides for the free training of the ship's operators.

The equipment has been supplied temporarily, and its operation will be carefully studied during the voyage to determine the type of apparatus best suited for future permanent use at sea.

This is Western Electric's second ship installation this year, as they have already equipped the Cunard "round the world" cruiser, s.s. *Carinthia*. Some 33 W.E. equipments are installed on ocean-going vessels.

THE VINTEN PRINTER

(*Continued from page 33*)

at which these high speeds can be safely run without incurring chart failure or missing of the changes.

Moreover, this is the only method in which a "married" negative, *i.e.*, picture and track together, can both be graded.

Light Control Charts

The parchment light control charts are made by placing the negative film on the inspection or grading machine. Here, the negative is wound across a lighted inspection box at the same time as the placing of a reel of blank parchment chart on its synchronous sprockets. As the negative is wound through, the chart travels in synchronism with it (but at one-tenth of the speed of the film, making approximately 10 ft. of chart to 1,000 ft. of film) and receives a record of selected densities.

This chart synchronises the negative on the printer by stopping the machine at the correct position for the negative to be threaded in to its exposure port. The chart also stops the machine when the negative completes its run, thereby saving positive stock by preventing "over-run."

The Diagonal Slot

This machine, already famous for the wonderful photographic results obtained, has now been improved by a unique feature on the track aperture. This is so constructed that even with considerable shrinkage of pitch in the negative no background will be noticeable on the screen, thus making for all customers 100 per cent. assurance against returned prints with complaints of excessive background in the printing.

The human error in framing is entirely eliminated. The whole machine complies with Home Office regulations.

Kinemas Planned

Two New Hampshire Kinemas

Sites at Fareham and Bursledon Bridge—Kingston Scheme Going Ahead—Sheffield Plans—Negotiation for Rotherham Site

WORK in connection with the erection of a new kinema, to be called the Savoy, in West Street, Fareham, Hants, is expected to be put in hand in the course of the next few weeks. The site is now being cleared. The new kinema, which has been planned by R. A. Thomas, architect, of Cosham, Hants, is to provide accommodation for 1,000 people and will cost about £20,000.

Small Town Kinema for Hants

Plans have been passed by the Hampshire County Council for the erection of a kinema on a site close to Bursledon Bridge, Hants, which has recently been freed and is now being reconstructed in connection with main road widening. The kinema will seat about 400, and has been planned by E. S. Thompson, architect and surveyor, of Cowes, Isle of Wight.

W. Bentley's Ealing Super

Walter Bentley has acquired a large site in a prominent position in Ealing Broadway for the purpose of erecting a modern super-kinema, seating 2,500, with restaurant, rest roms, etc.

The theatre will have a full-size and fully-equipped stage, and a car park will be provided.

The architects are J. Stanley Beard and Clare, F.R.I.B.A., 101-3, Baker Street, W.1.

Victoria News Theatre Contract

A contract will be placed within the next fortnight for the erection of the News Reel Theatre proposed at Victoria Station, S.W.1.

Tenders for the works are now being invited from selected firms.

The building is to be established in Victoria Station, adjoining Buckingham Palace Road, and details of the scheme have been agreed upon with the Southern Railway Co.

Plans have been prepared by Alister MacDonald, of 13, Queen Anne's Gate, S.W.1.

Work Continued at Kingston

The erection of the kinema at Kingston, sponsored by the Kingston Picture House, Ltd.—one of the Deutsch Odeon group—is now going ahead, and the opening date will be announced shortly.

It will be recollected that building operations were suspended for some months owing to a right of light dispute. The architect is Col. James E. Adamson, 56, Victoria Street, Westminster, and the builders W. F. Blay, Ltd.

The elevation is in terra cotta, supplied by the Shaw Glazed Brick Co.

Plans for New Gravesend Kinema

Plans have been submitted to the Gravesend Town Council for a proposed kinema to be erected on a site in Albert Place and Woodville Terrace, Gravesend. L. Prior, of 56, Ludgate Hill, E.C., is the architect.

Leytonstone Reconstruction

Plans have been passed by the Essex and Leyton Councils for the reconstruction of the Academy, Leytonstone. W. Aldridge, F.R.I.B.A., is the architect, and the plans include provision for a further 600 seats in a grand tier which is to be built at the rear of the existing hall.

Work in Progress at Lancing

Work has begun on the new Lancing kinema, to be called The Ritz, which is being built in Penhill Road and which will be under the management of I. Morris, manager of the Coliseum, Shoreham-on-Sea. It is hoped that the kinema will be open from the beginning of the summer months. Seating accommodation is being provided for 750, but arrangements have been made for increasing the capacity as and when the requirements of the district call for it.

The contract for the building has been secured by A. W. Gates and Sons, Ltd.

Wantage Improvements

Extensive alterations are being made at the Cinema, Wantage, which is controlled by A. G. Beasley.

A new front is being erected and finished in Snowcrete with a facing in light natural finish oak woodwork. This work is being carried out by Wheeler and Co., contractors and builders, of Wantage. New lighting panels have been built into the wall panels facing the pay-box. A balcony to seat about 120 is another addition.

Plans for these improvements are being prepared by Harry Smith, A.R.I.B.A., of Oxford.

Plans for Ely Kinema

Plans have been submitted to the Isle of Ely C.C. by Russell Wright, of 26, High Street, Ely, in respect of a new kinema proposed to be erected at Newnham Street.

Winchester Building Starts

Work has commenced on the foundations of the new Regal, Winchester, for Capt. A. N. Kendal. Plans have been prepared by Robert Cromie, F.R.I.B.A., for a house seating 1,800.

New Sheffield Suburban Kinema

Plans have now been prepared for the new suburban kinema on the Sheffield Corporation Housing Estate at Shiregreen. The promoters are a number of Sheffield business men new to the Industry, and a company is in course of formation. The solicitors are Toefield and Meeke, of Figtree Lane, Sheffield, the architect Malam Wilson, of Campo Chambers, and P. J. Kirkman, of 103, Queen Street, Sheffield, is the accountant.

The new hall will have accommodation for 1,000 and have as adjuncts a ballroom, café and billiard hall. An early start is to be made, and it is hoped the hall will be opened before the end of the year.

Portsmouth Contract Let

The building contract for the reconstruction of the Tivoli, Portsmouth, has been let to John Long and Co., of Portsmouth. H. J. Dyer and Sons, of 44, Victoria Road, Southsea, are the architects.

Blackpool Plans Approved

Plans for the erection of a new kinema and café on a site in Red Bank Road, Blackpool, to the plans of W. Thornley, L.R.I.B.A., of 46, Waligate, Wigan, have been approved by the Blackpool Town Council.

Huntingdon Contract

The contract for the superstructure of the Huntingdon Hippodrome, to be erected in High Street, Huntingdon, has been obtained by J. Elliott and Sons, Ltd., Green Road, March, Cambs.

The promoters of the undertaking are Huntingdon Hippodrome, Ltd., of 7, South Bank, Wisbech, whilst the architects are Ward and Woolnough, 8, South Bank, Wisbech.

New Belfast House

Plans have been passed for a new Belfast kinema in the Ballynafeigh district. Work is to commence at once, and it is hoped to open in the autumn. It is to hold 1,400. The architect is J. M'Bride Neill, of Ann Street, Belfast.

Wigan Kinema Alterations

Plans are being prepared by Gray and Evans, architects, of 51, North John Street, Liverpool, for structural alterations to the Hippodrome Kinema, Wigan. No contracts have yet been placed.

Welfare Hall and Kinema

Plans have now been passed by the Ystradgynlais (near Swansea) R.D.C. for a new welfare hall and kinema at Ystradgynlais, to cost about £7,000 to build.

Blackpool Plans Passed

Blackpool Corporation has passed plans submitted by C. Dunn for the erection of a kinema and café in Red Bank Road.

Contract for Shrewsbury Alterations

The contract for alterations at the Central Hall Cinema, Shrewsbury, has been let to W. Price, Coton Hill, Shrewsbury. A. E. Williams, of Kenneth Chambers, Shrewsbury, is the architect for the scheme.

Southgate Kinema

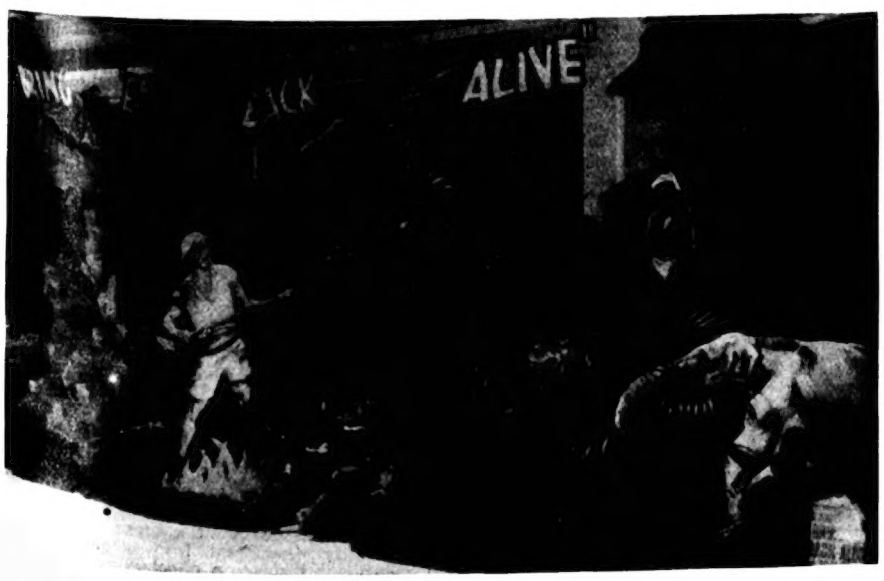
Southgate U.D.C. has received plans from Mr. King for the lay-out of land in Bowes Road, opposite Natal Road, for the erection of a kinema and shops.

New Rotherham Kinema?

Negotiations are going forward to secure a site in All Saints' Square, Rotherham, for the erection of a super kinema and café. It is stated that Gaumont-British are the interested party.

Accrington Alterations

Accrington Corporation has approved plans submitted by Victory Theatres, Ltd., for alterations to the Prince's Theatre.



This effective vestibule display for BRING 'EM BACK ALIVE (Radio), at King's Hall, Dover, was staged by Manager Walter H. Raymond

BAUER BUSINESS

Since the opening of the new premises of Bauer, Ltd., in Warner House, Wardour Street, the models of Bauer projectors and soundheads have attracted the attention of a large number of technicians, to whom the refinements of the Bauer machine have strongly appealed.

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PROJECTIONISTS VISIT HEWITTIC

INTRICATE PROCESSES LUCIDLY EXPLAINED

THE visit of the Northern Courts of the Guild of Projectionists to the Hewittic Electric Co.'s works at Hersham on Sunday, February 19, was briefly described in last week's *Kine*.

A more detailed account of the inspection of the works will, however, be found of interest.

The Guild members were divided into five sections of approximately 25 members each, and were conducted round the works by members of the Hewittic Co.

The visitors had the manufacturing processes of glass bulb making, coil winding and treating, transformer assembly, cubicle construction, etc., shown and explained.

On the Hewittic Co.'s test bed there were kinema rectifier equipments in operation with single-phase, three-phase and six-phase connections, working projection arcs of various makes.

The inherent simplicity of the plant was evident to all—its many aspects and advantages were informally chatted over, much enthusiasm being displayed in these discussions by the users among the visitors.

Recent Developments

Advantage was taken by the Hewittic Co. of this visit to show their guests some recent developments in rectifiers, viz.: (1) A larger bulb unit recently developed by the Hewittic Co., capacity 200 amp.—3,000 volts, 250 amp.—1,500 volts, 400 amp.—500 volts, 450 amp.—250 volts, and 500 amp.—100 volts; (2) method of grid control for voltage regulation, inverted running, etc.; (3) high voltage D.C. bulbs up to a capacity, in one unit, of 1,000-kw. at 20,000 volts D.C. Other features of particular interest were one of the six 1,000 amp., 1,200 volt rectifier banks for the Manchester-Bury railway line; one of the two 2,000 amp., 600 volt rectifier banks for the Liverpool-Southport railway line, completely erected and ready for test.

Rectifiers on test were one 2,000-amp. rectifier bank for Nottingham, and two 500-amp. rectifier banks for Barking.

Kinema Rectifiers

Of particular interest to the visitors were the many kinema rectifiers under construction and on test in the Hewittic Co.'s shops, among which were those for the New Luxor, Eastbourne; Clubmoor Picture House, Liverpool; Reo Cinema, Fazakerley, Liverpool; Regal Cinema, Farnham; Playhouse, Peterhead; Picture House, Paisley; Victoria Palace, London; Gaumont Palace, Darlington; Grand Picture House, Birmingham.

LONDON'S LATEST NEWS REEL THEATRE

The Sphere News Theatre, Tottenham Court Road, London, which was built to the designs of Alister MacDonald—the consulting engineer being Basil Davis, A.M.I.E.E.—is another example of the Strand Electric's speedy work.

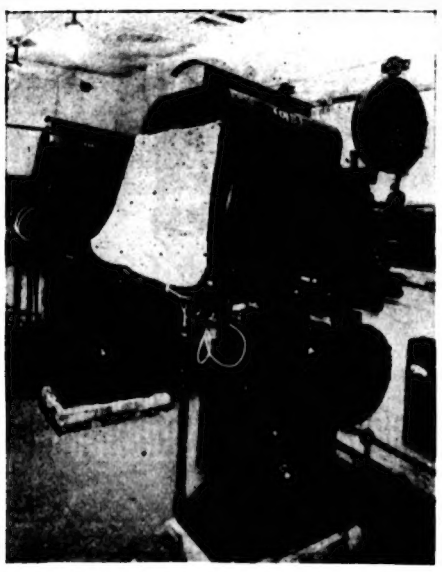
The whole of the electrical contract was carried out by this firm, under the direction of Major Holmes, in less than one month.

The Strand Electric was responsible for the manufacture of much of the apparatus, including special ceiling fittings, designed by Mr. MacDonald.

Mr. MacDonald is to be congratulated on his scheme for lighting in the main vestibule, where unique effect is obtained by means of silhouetted figures, which have been illuminated by a special feature of the Strand Electric and Engineering Co.

This firm were also responsible for the whole of the canopy lighting.

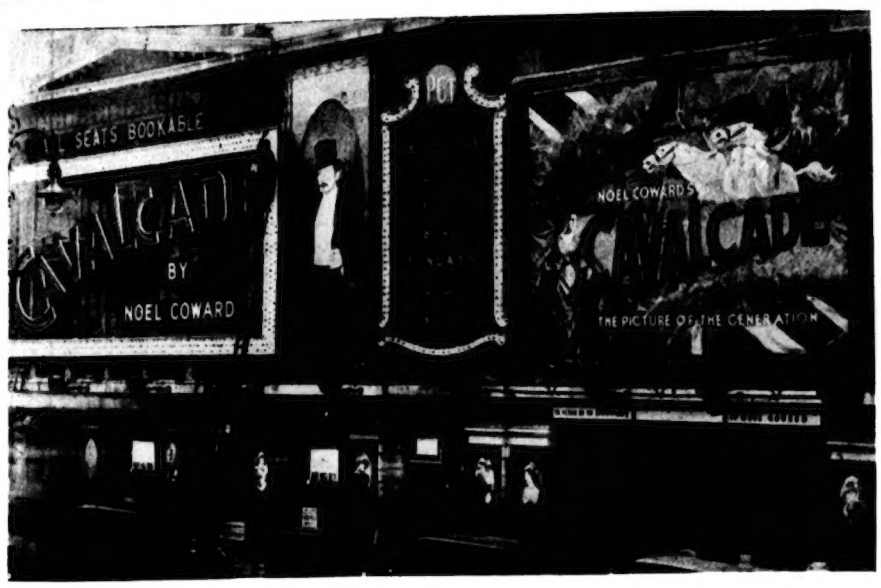
In the projection room is installed one of the new Philips' Minor sound apparatus, in association with Kalee projectors, having



The projection room of the Sphere Theatre

H.I. mirror arcs. Other equipment are D.C. motor generator for arcs and a D.C. converter for amplifiers.

A catalogue of electric unit and utility fixtures in opal glass (No. 189) from Best and Lloyd, 40, Great Marlborough Street, gives a variety of designs in ceiling and wall bracket fittings in modern shapes, which will be found useful.



The exterior of the Tivoli, Strand, showing massive exploitation material designed and supplied by Cinema Signs for CAVALCADE (Fox)

RCA DEMONSTRATION

On Saturday afternoon last, fifty members of the North Kensington Men's Evening Institute, which is conducted by the London County Council, were entertained by RCA Photophone, Ltd., in their private theatre at Film House, Wardour Street, W.

The demonstration was arranged by A. Gibson, the manager of the Portable Reproducer Dept. at RCA, and Mr. Garling, chief technical engineer. Both the 35 mm. and the 16 mm. portable reproducer were demonstrated, and a most interesting show was given on the standard model "H" reproducer by a recording of "Die Fledermaus," the sound track being shown on the screen at the same moment as the sound was heard through the reproducer. This was followed by two reels of RCA high fidelity recording.

The visitors also heard a recording of an organ recital by Reginald Foort at the Regal, Kingston.

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MANCHESTER'S SECOND SUPPER-DANCE

PROJECTIONISTS' GUILD PRESIDENT'S SPEECH

THE Manchester Court of the Projectionists Guild held its second cabaret supper dance in the Moorish ballroom of the Piccadilly Theatre on Tuesday, February 21, and eclipsed its previous success in no uncertain way. From the very outset a spirit of spontaneous gaiety pervaded the assembly of more than 300, and assured a happy evening for all. Guests of honour included R. Purves (Northern Area supervisor, A.B.C.), A. H. Bagnall (Electric Construction Co.), L. Lambert (Hewittic Electric Co.), F. V. Steele (Kershaw Projector Co.) and representatives from the London, Liverpool, Leeds and Sheffield Courts.

President Present

The function, however, was particularly significant in that Stanley T. Perry, President of the Guild, paid his first visit to the Court. In an appropriate and happy speech on "Co-operation," Mr. Perry spoke of the gratifying progress of the Manchester Court, the indebtedness of the Guild to C. Ogden (Piccadilly Theatre), Arthur L. Ward (Kingsway), E. Thornber (Victoria, Blackley), and R. Purves, all of whom are helping and encouraging the Guild.

Mr. Bagnall and Mr. Purves also addressed the gathering.

Letters expressing inability to be present were received from F. Carlton, secretary of the Manchester C.E.A., and from Arthur L. Ward, who were indisposed. A telegram of good wishes arrived from Mr. Stringer, of the Ship Carbon Co., London.

An Honorary Member

C. Ogden, who was unavoidably absent on business in London, was the subject of a happy incident. J. T. Moore proposed, and E. S. T. Edwards seconded, a motion that for his valuable work on behalf of the Guild, Mr. Ogden should be made an honorary member.

Mr. Perry affirmed that he would be pleased to recommend that this be effected immediately. In closing, Mr. Perry exhorted all projectionists who were not yet members to ponder and ask themselves if they were not missing something very vital now that the Guild is so certainly on the road to success.

Lecture on Switchgear

The Manchester Court had a very successful meeting on Sunday last. In spite of the inclement weather and the large area covered by this Court forty-one members arrived to hear H. Birkinshaw, of Metropolitan-Vickers Co., Ltd., lecture on "Modern Switchgear."

The members listened very intently to the lecturer, and appreciated to the full the opportunity of hearing a technical expert. An animated discussion took place after the lecture, and a vote of thanks was passed.

On March 26 a lecture on "Metal Rectifiers" will be given by S. A. Stevens, B.Sc., of the Westinghouse Brake and Saxby Signal Co., Ltd., London.

An Explanation

In last week's *Kine*, the mention of the names of Messrs. Whoston and Milgate in close proximity to that of A. A. Richardson, of E. A. Langrish and Co., suggested that the two first named were also connected with the company. This, of course, is not the case.

REGAL, MARBLE ARCH DISPLACEMENT OF ORCHESTRA

The *Kine.* understands that Emmanuel Starkey and his Virtuoso orchestra are to finish their long engagement at the Regal, Marble Arch, W., at the end of this week.

This orchestra has achieved an enviable reputation, and the musical interludes presented with most artistic and original stage settings have been a prominent feature in all programmes.

Sydney Torch on the splendid Christie organ will hold the musical fort for lovers of music.

TEMPEST INTERLUDE

On Liverpool Forum's Organ

One of the most colourful organ interludes ever presented at a Liverpool kinema was that at the Forum last week, when Nelson Elms played "A Storm Fantasia" on the Compton organ.

The organ "pilot" lights were switched off, the proscenium lighting gradually subdued and finally extinguished, as flashes of lightning projected from the operating box appeared on the screen. The sound of thunder starting with a menacing rumble, gradually developed into a crescendo of volume and staccato effects.

Once the musical storm had passed the stage lighting was gradually restored and the illusion dispelled by the organist being revealed seated at his instrument.

Whoever was responsible for this striking and original presentation—probably E. E. Lundy, the manager, and Nelson Elms, the organist—deserved the numerous congratulations they received from patrons.

BRIGHT IDEAS

A prize of 5/- has been awarded to J. W. Davenport, Chief Operator, Brierley Hill P.H., Staffs, for the Bright Idea printed in the "Kine" of Feb. 9.

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given. It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Day		No.	Title of Films.	Stars.	Shown By.	Place.	Time.
Wed.,	Mar.	1	Air Hostess	Evalyn Knapp	U.A., Columbia	Cambridge	3
,,	,,	1	Wonders of the World	———	U.A., Columbia	Cambridge	3
,,	,,	1	Girl Missing	Ben Lyon	Warner	Phœnix	3
,,	,,	1	Endurance	Regis Toomey	W. & F.	Prince Edward	3
,,	,,	2	State Trooper	———	U.A., Columbia	Cambridge	3
Thur.,	,,	2	The Shadow	———	U.A., Columbia	Cambridge	3
,,	,,	2	Dangerously Yours	Warner Baxter	Fox	Phœnix	3
,,	,,	2	Forging Ahead	Margot Grahame	Fox	Phœnix	3
,,	,,	3	Child of Manhattan	———	U.A., Columbia	Cambridge	8.45
Fri.,	,,	3	Screen Snapshots No. 32	———	U.A., Columbia	Cambridge	8.45
,,	,,	3	Going Straight; Too Many Wives	———	Warner	Own Theatre	11
,,	,,	3	Self Defence	Pauline Frederick	Pathé	Phœnix	3
,,	,,	3	Blondie Johnson	Chester Morris	First National	Cambridge	3
,,	,,	3	Melody Maker	———	First National	Cambridge	3
,,	,,	6	What—No Beer?	Buster Keaton	M-G-M	Palace	3
Mon.,	,,	6	Double Wedding	Joan Marion	Warner	Own Theatre	11
,,	,,	7	Slightly Married	Evalyn Knapp	Butcher	Palace	3
Tues.,	,,	7	Counsel's Opinion	Henry Kendall	Paramount	Carlton	10.30
,,	,,	7	Time on Hands	———	Paramount	Carlton	10.30
,,	,,	7	His Night Out	Claude Hulbert	Wardour	Hippodrome	3
,,	,,	7	Bird Islands of Peru	———	Wardour	Hippodrome	3
,,	,,	8	Ngana	Tala Birrell	Universal	Prince Edward	8.30
Wed.,	,,	8	A Moorland Tragedy	Moore Marriott	Equity British	Piccadilly News Theatre	10.30
,,	,,	8	Tillie's Love Affair	Charlie Chaplin	Equity British	Piccadilly News Theatre	10.30
,,	,,	9	Soldiers of the King	Cicely Courtneidge	W. & F.	Prince Edward	8.45
Thur.,	,,	10	Side Streets	Jane Wood	M-G-M	Own Theatre	11
Fri.,	,,						

BIRMINGHAM

Day		No.	Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Mar.	3	Madame Butterfly	Sylvia Sidney	Paramount	Futurist	10.45
,,	,,	3	The King's Vacation	George Arliss	Warner	Forum	10.30
,,	,,	3	Little Miss Nobody	Winna Winfried	Warner	Forum	10.30
,,	,,	3	Dangerously Yours	Warner Baxter	Fox	West End	10.30
,,	,,	7	Endurance	———	W. & F.	West End	10.30
Tues.,	,,	7	To-night Is Ours	Claudette Colbert	Paramount	Futurist	10.45
,,	,,	7	Shorts	———	Wardour	Forum	10.30
,,	,,	8	Hot Pepper	Victor McLaglen	Fox	Scala	10.45
Wed.,	,,	8	Blondie Johnson	Chester Morris	First National	Futurist	10.30
,,	,,	8	Manhattan Tower	Mary Brian	Pathé	Forum	10.30
,,	,,	9	Girl Missing	Ben Lyon	Warner	Forum	10.30
Thur.,	,,						

CARDIFF

Day		No.	Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Mar.	3	The Billion Dollar Scandal	Robert Armstrong	Paramount	Capitol	11
,,	,,	3	Face in the Sky	Spencer Tracy	Fox	Park Hall	10.45
,,	,,	3	Penal Code: Forty Niners	———	Pathe	Queen's	11
Tues.,	,,	7	One Precious Year	Anne Grey	Paramount	Capitol	11
,,	,,	7	Savage Girl	Rochelle Hudson	Pathe	Queen's	11
,,	,,	7	Endurance	———	W. & F.	Empire	3
,,	,,	7	Dangerously Yours	Warner Baxter	Fox	Park Hall	10.45
Wed.,	,,	8	The Right to Happiness	Richard Tauber	Wardour	Queen's	11

GLASGOW

Day		No.	Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Mar.	3	Forty-Second Street	Warner Baxter	Warner	Regal	11
,,	,,	3	One Precious Year	Anne Grey	Paramount	Green's Playhouse	11
Mon.,	,,	6	The King's Vacation	George Arliss	Warner	Regal	11
,,	,,	6	Little Miss Nobody	Winna Winfried	Warner	Regal	11
,,	,,	6	Endurance	———	W. & F.	Picture House	11
Tues.,	,,	7	Girl Missing	Ben Lyon	Warner	Regal	11
,,	,,	7	The Gamoling Sex	Ruth Hall	Pathe	Cranston's P.H.	—
Wed.,	,,	8	Face in the Sky	Spencer Tracy	Fox	Picture House	10.45
,,	,,	8	Madame Butterfly	Sylvia Sidney	Paramount	Green's Playhouse	11
Thur.,	,,	9	Blondie Johnson	Caester Morris	First National	Green's Playhouse	11

LEEDS

Day		No.	Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Mar.		To-night Is Ours	Claudette Colbert	Paramount	Paramount	10.45
,,	,,		Girl Missing	Ben Lyon	Warner	Rialto	11
,,	,,		Savage Girl	Rochelle Hudson	Pathe	Scala	11
,,	,,	7	Face in the Sky	Spencer Tracy	Fox	Scala	11
,,	,,	7	Hello, Everybody	Kate Smith	Paramount	Paramount	10.45
,,	,,	7	The King's Vacation	George Arliss	Warner	Rialto	11
,,	,,	7	Little Miss Nobody	Winna Winfried	Warner	Rialto	11

LIVERPOOL

Day		No.	Title of Films.	Stars.	Shown By.	Place.	Time.
,,	Mar.	3	Madame Butterfly	Sylvia Sidney	Paramount	Futurist	10.45
Tues.,	,,	7	To-night Is Ours	Claudette Colbert	Paramount	Futurist	10.45
,,	,,	7	Blondie Johnson	Chester Morris	First National	Scala	10.45
,,	,,	7	Souls for Sables	Natalie Moorhead	Wardour	Forum	11
Wed.,	,,	8	Silvertip; Racing Strain	———	Butcher	Scala	11
,,	,,	8	Manhattan Tower	Mary Brian	Pathe	Forum	10.45
,,	,,	8	Dangerously Yours	Warner Baxter	Fox	Trocadero	11
Thur.,	,,	9	Endurance	———	W. & F.	Palais de Luxe	11

MANCHESTER

Day		No.	Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Mar.	3	To-night Is Ours	Claudette Colbert	Paramount	Paramount	10.45
,,	,,	3	Face in the Sky	Spencer Tracy	Fox	Picadilly	11
,,	,,	3	Manhattan Tower	Mary Brian	Pathe	Theatre Royal	10.45
Tues.,	,,	7	Hello Everybody	Kate Smith	Paramount	Paramount	10.45
,,	,,	7	Silvertip; Racing Strain	Ruth Hall	Butcher	Market Street P.H.	10.45
,,	,,	7	Gambling Sex	Ruth Hall	Pathe	Theatre Royal	10.45
,,	,,	7	Dangerously Yours	Warner Baxter	Fox	Piccadilly	10.45
Wed.,	,,	8	The Secret of Madame Blanche	Irene Dunne	M-G-M	Market Street	10.45
,,	,,	8	Souls for Sables	Natalie Moorhead	Wardour	Theatre Royal	10.45

NEWCASTLE

Day		No.	Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Mar.	3	Hot Pepper	Victor McLaglen	Fox	Queen's	10.30
,,	,,	3	The Billion Dollar Scandal	Robert Armstrong	Paramount	Paramount	10.30
,,	,,	3	Souls for Sables	Natalie Moorhead	Wardour	Grainger P.H.	10.30
Tues.,	,,	7	Face in the Sky	Spencer Tracy	Fox	Queen's	10.30
,,	,,	7	One Precious Year	Anne Grey	Paramount	Paramount	10.30
Wed.,	,,	8	Gambling Sex	Ruth Hall	Pathe	Grainger P.H.	10.45
Thur.,	,,	9	Endurance	———	W. & F.	Queen's Hall	10.45

NOTTINGHAM

Day		No.	Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Mar.	3	The Devil is Driving	Edmund Lowe	Paramount	Elite	10.45
,,	,,	3	The Right to Happiness	Richard Tauber	Wardour	Scala	10.45
Tues.,	,,	7	The Secret of Madame Blanche	Irene Dunne	M-G-M	Scala	11
,,	,,	7	Madame Butterfly	Sylvia Sidney	Paramount	Elite	10.45
Wed.,	,,	8	Parachute Jumper	Douglas Fairbanks, Jnr.	Warner	Elite	10.30
,,	,,	8	Shorts	———	Wardour	Scala	10.45
Thur.,	,,	9	Forty-Second Street	Warner Baxter	Warner	Elite	10.30

SHEFFIELD

Day		No.	Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Mar.	3	Hot Pepper	Victor McLaglen	Fox	Union Street P.H.	11
,,	,,	3	The Devil is Driving	Edmund Lowe	Paramount	Central P.H.	10.45
,,	,,	3	Shorts	———	Wardour	Hippodrome	11
Tues.,	,,	3	Silvertip; Racing Strain	———	Butcher	Cinema House	11
,,	,,	7	Madame Butterfly	Sylvia Sidney	Paramount	Cinema House	10.45
Wed.,	,,	7	Savage Girl	Rochelle Hudson	Pathe	Hippodrome	11
,,	,,	8	Face in the Sky	Spencer Tracy	Fox	Union Street P.H.	11
,,	,,	8	The King's Vacation	George Arliss	Warner	Central P.H.	11
Thur.,	,,	8	Little Miss Nobody	Winna Winfried	Warner	Central P.H.	11
,,	,,	9	Blondie Johnson	Chester Morris	First National	Central P.H.	10.45

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period February 8 to February 16. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
FEBRUARY 15.				
Come Back	Radio	Real Art Prod.	4,527	Br. 8433
Madame	Fox	British Lion	4,110	Br. 8437
FEBRUARY 8.				
FOREIGN.				
Let's They Talk About	Warner	Warner	6,280	F. 8407
Little Rich Boy	,,	,,	1,585	F. 8408
Back to The Drawback	,,	,,	645	F. 8409
The Devil Is Driving	Paramount	Paramount	5,690	F. 8410
The Dentist	,,	,,	1,923	F. 8411
FEBRUARY 10.				
Amateur Night	Wardour	Argus Prod.	2,613	F. 8412
Love A Parade	,,	Harold Auten	700	F. 8413
42nd Street	Warner	Warner	6,102	F. 8414
Bimbo in Dutch	,,	,,	8,145	F. 8415
Bimbo's Woodland Daze	,,	,,	616	F. 8416
Hoyt's Tricks	,,	,,	625	F. 8417
Pleasure Island	,,	,,	910	F. 8418
Short Thrills No. 2	,,	,,	1,613	F. 8419
FEBRUARY 11.			853	F. 8420
Over The Jumps	Paramount	Paramount	926	F. 8422
The Illegal Divorce	Fox	Fox	5,729	F. 8423
FEBRUARY 13.				
The Forty-Niners	Pathé	Freuler Film Associates.	4,672	F. 8424
The Penal Code	,,	,,	6,016	F. 8425
14 Juillet	National Distrib.	Films Sonores Tobis	8,856	F. 8426
FEBRUARY 14.				
Souls for Sables	Wardour	J. H. Hoffberg	5,621	F. 8427
The Mouse Trapper	Ideal	Educational	998	F. 8428
Torchy's Kitty Coup	,,	,,	1,805	F. 8429
A Fool About Women	,,	,,	1,894	F. 8430
Tired Feet	,,	,,	1,885	F. 8431
Hot Pepper	Fox	Fox	6,414	F. 8432
FEBRUARY 15.				
The Half Naked Truth	Radio	R.K.O.	6,913	F. 8434
The Billion Dollar Scandal.	Paramount	Paramount	6,942	F. 8435
Hollywood on Parade 8.3	,,	,,	975	F. 8436
FEBRUARY 16.				
The Meistersingers	British Lion	Comedia-Tonfilm	797	F. 8438
The Blue Danube	,,	,,	1,010	F. 8439
William Tell	,,	,,	1,052	F. 8440
Oberon	,,	,,	908	F. 8441
The Monkey's Paw	Radio	R.K.O.	5,062	F. 8442
Goldie Gets Along	,,	A. J. G. Bachmann	6,104	F. 8443
Hokus Focus	,,	R.K.O.	1,772	F. 8444
A Yarn of Wool	,,	R.K.O. Pathé Exp.	634	F. 8445
Loops! My Dear	,,	R.K.O.	1,491	F. 8446
Piccaninny Blues	,,	R.K.O. Pathé Exp.	634	F. 8447

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MANAGER of experience, ability and integrity disengaged for large or small hall; anywhere.—Hoard, 30, Lansdowne Road, Croydon. 'Phone: 1355.

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CHIEF OPERATOR, B.T.-H., talkies, 16 years' experience, disengaged; go anywhere; excellent references; start small wage.—M., Box 276, Kinematograph Weekly.

FIRST-CLASS Projectionist requires position as Chief or Second in super kinema (Yorks and Midlands); "Super" projection only, Western Electric system, Ernemann 2 and 3, Kalee, Simplex (new models), Hall and Connelly, Zeiss and Peerless, H.I. Arcs; credentials and full particulars apply.—O., Box 278, Kinematograph Weekly.

CHIEF Projectionist desires change shortly, owing to change of ownership; 3½ years W.E. highest references; perm.—N., Box 277, Kinematograph Weekly.

DISENGAGED, H. J. Cox, late Chief Operator, Playhouse, Cambridge, Western Electric, British Acoustic systems.—43, Ellisley Avenue, Cambridge.

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WELL-KNOWN Film Salesman requires Agency, films, seating or accessories; saloon car; salary or commission; territory, Leicestershire, Northants, surrounding counties.—R., Box 281, Kinematograph Weekly.

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2 Dantz Mechs.
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2	Ross Ult.,	6½ in.	
2	Dallmeyer, Ex. Wide Ap.,	4½ in.	
2	do.	do.	6 in.
2	do.	Small Ap.	5 in. 13 cm
1	do.	do.	6 in.
4	do.	do.	3¼ in.
2	do.	do.	3½ in.
1	Hummel	do.	4 in.
4	Kalee	do.	4½ in
1	Busch	do.	4 in.
1	Gaumont	do.	4 in.
1	Busch	do.	4¾ in.
1	Kamm	do.	4¼ in.
2	Kalee	do.	4½ in.
1	Busch	do.	4¼ in.
2	do.	Wide Ap.	5¾ in.
1	do.	do.	4½ in
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Magnificent suburban Hall in one of the largest cities in Yorkshire. Seating over 700 including six lock-up shops, all well let at a net rental of £384 p.a. Fitted W.E. paid up. Recently completely reseated, and decorated with elaborate Neon display. Takings for past three years average £10,000 p.a. Certificated audited accounts will show over £35 p.w. net profit. A vast plot of land at rear over 5,000 sq. yds. can be thrown in for the sum of £25,000 the lot (Freehold).

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Situated in lovely popular seaside resort, seating 950, standing nearly 200. Long lease. Taking over £130 p.w. net. **Certified net profits over £25–£30 p.w.** B.T.H. Large stage and dressing rooms (pantomime and shows in season.) Car park for over 150 cars. Only opposition small 400 seater. Rates £28 p.a. Rent absurdly low at £300 p.a. Owner will accept near offer to £4,000.

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WYTHENSHAWE ROAD, NORTHENDEN

The Council of the City of Manchester invite tenders for the leasing, for a period of 99 years, of a plot of land containing an area of approximately 4,964 square yards at Moor End, Northenden, for the erection of a Cinema thereon according to plans to be approved by the Council.

Forms of tender can be obtained and a site plan of the land inspected at the office of the undersigned.

The land is situate on the Council's Wythenshawe Estate which is now being developed as a satellite town, and information in regard to the existing and contemplated development may be obtained upon enquiry to the undersigned.

The land is part of a site which it is intended to develop as a shopping and business centre at Northenden, and is in close proximity to the main roads to the Estate and the transport routes serving the Estate.

Acceptance of any tender by the Council will be subject to the execution of an agreement for lease, a draft of which may be inspected at any time during business hours at the office of the undersigned. A condition of the lease will be that the intended lessee shall erect a Cinema, within a period of two years from the date of the agreement for lease, of materials, size, height, design and elevation to be approved by the Council.

Tenders on the proper form should be addressed to me not later than the eleventh of April, 1933, and the envelope marked "Tender for Cinema Site, Wythenshawe."

The Council do not bind themselves to accept the highest or any tender.

F. E. WARBRECK HOWELL,
Town Clerk.

Town Hall, Manchester.
27th February, 1933.

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Index to Advertisers

Covers—1. Metro - Goldwyn - Mayer Pictures, Ltd
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